

**STRUCTURES FOR
BEHAVIOUR**

new sculptures by
Robert Morris
David Rabinowitch
Richard Serra and
George Trakas

Roald Nasgaard

Art Gallery of Ontario



Digitized by the Internet Archive
in 2025 with funding from
Art Gallery of Ontario

<https://archive.org/details/structuresforbeh00artg>

**STRUCTURES FOR
BEHAVIOUR**

new sculptures by
Robert Morris
David Rabinowitch
Richard Serra and
George Trakas

Roald Nasgaard
Curator, Contemporary Art

Art Gallery of Ontario
13 May - 9 July 1978

Special acknowledgements to:

Canadian Pittsburgh Industries for their assistance with mirrors for the installation by Robert Morris; The Weston-Loblaw Group, with whose compliments the site of the Richard Serra sculpture has been donated.

Typesetting in *Optima*: Compeer Typographic Services Limited

Printing and binding: The Hunter Rose Company

Cover and graphic realization: Helmut Rath

Photography of works in the exhibition: Photographic Services,
Art Gallery of Ontario

ISBN 0-919876-38-2

© Art Gallery of Ontario, 1978

All rights reserved

Contents

Foreword, W. J. Withrow 5

Preface and Acknowledgements 7

Introduction, Roald Nasgaard 8

Robert Morris: extracts from
"The Present Tense of Space" 51

Untitled 58

David Rabinowitch: Provisional Notes 71

*Metrical (Romanesque) Constructions
in 5 Masses and 3 Scales #2* 86

Richard Serra: Interpreters are Philistines 97

3 = elevations 106

George Trakas: Background and Forethought 115

Extruded Routes 116

Transfer Station 124



Richard Serra, *Shift*, 1970 - 72; cement,
six rectilinear sections, each H. 60" × W.
8"; total length 815'. King City, Ontario.
Photo courtesy Leo Castelli Gallery

FOREWORD

In recent years sculpture has assumed an increasingly significant role within the visual arts, developing capacities for exploring the world of experience in ways more profound and fundamental than currently seem open to painting. In response to this, the exhibition *Structures for Behaviour: New Sculptures* by Robert Morris, David Rabinowitch, Richard Serra and George Trakas, celebrates the work of four contemporary sculptors who by continually questioning the premises of their work have established major international reputations and have made some of the most prominent and challenging contributions to such forums as last year's Documenta 6 in Kassel, West Germany.

Of the four artists Robert Morris and Richard Serra have had the longest careers, being seminal participants in the development of Minimal and Process art during the 1960s; while the work of David Rabinowitch and George Trakas belongs more to the 1970s. Serra is known in Toronto from a number of works in private collections that he executed here as early as 1970, and from *Shift*, in a large farm field at King City, just north of Toronto, which remains one of his most significant sculptures. Morris's work has surprisingly been little seen anywhere in Canada and the present exhibition offers our first opportunity to experience first-hand one of his large environmental installations. The two younger sculptors are, of course, both Canadians, Rabinowitch having established a solid career in Toronto before moving south. Though Trakas has matured essentially within a New York context, his special interest in the landscape in many ways harks back to particulars of his childhood and adolescence in Quebec.

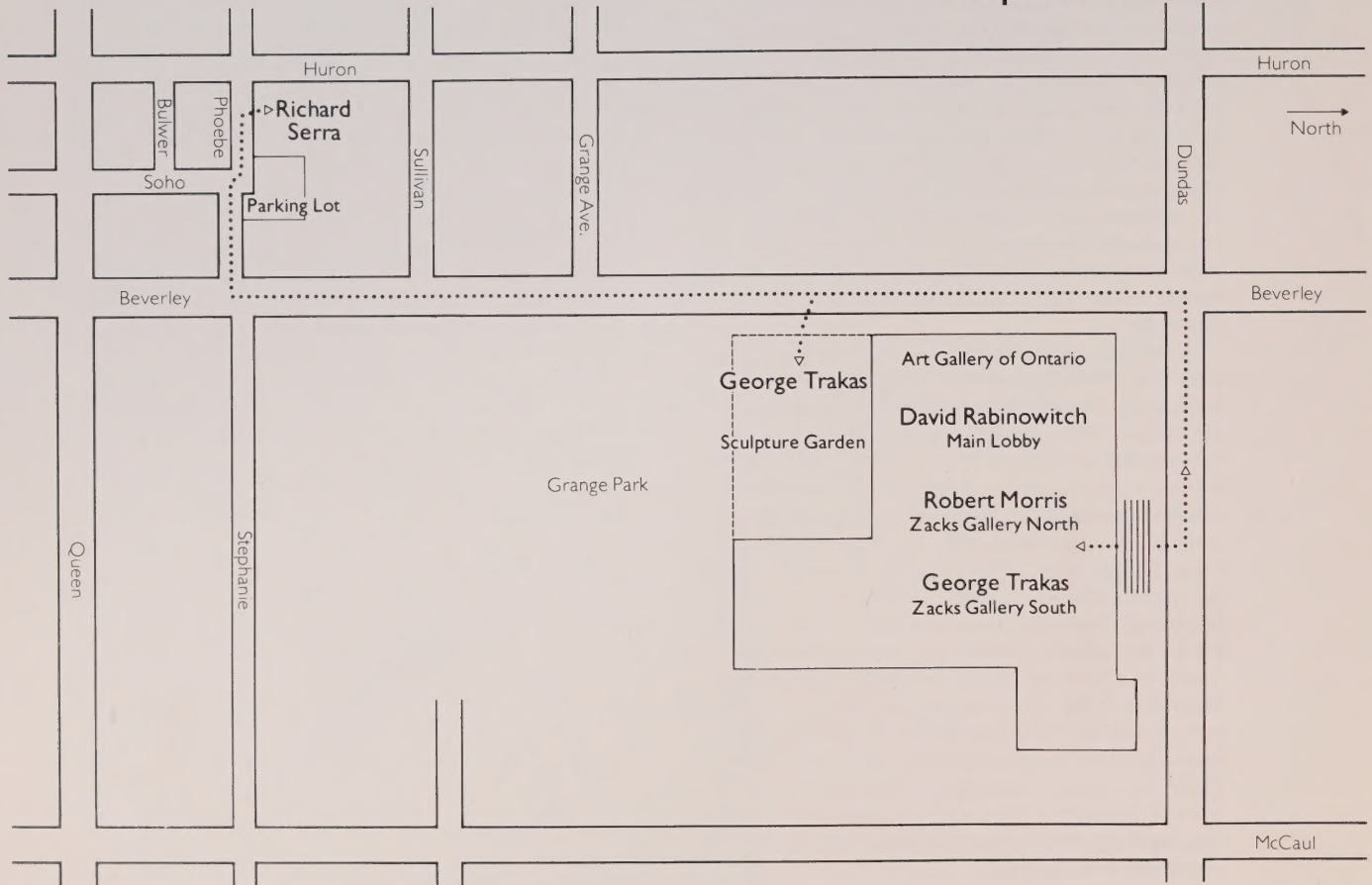
The exhibition will pose challenges to our more traditional ways of viewing sculpture by asking that we cast ourselves as complete participants within the space of the sculptures in order to become vulnerable to the experience they offer. It is this shift from a more strictly visual confrontation to a full bodily involvement in the process of perceiving sculpture that Dr. Nasgaard discusses in his introductory essay.

We wish to thank Dr. Nasgaard, the Curator of Contemporary Art at the Art Gallery of Ontario for convincing the four sculptors to participate in the exhibition and to create new works especially for spaces within and outside the Gallery. The exhibition is a major one and the Art Gallery of Ontario is pleased that it can coincide with the 10th International Sculpture Conference taking place in Toronto this year.

We wish to express our grateful acknowledgement for the essential support of the Canada Council in realizing *Structures For Behaviour: New Sculptures* by Robert Morris, David Rabinowitch, Richard Serra and George Trakas.

William J. Withrow
Director
Art Gallery of Ontario

Sculpture sites



PREFACE AND ACKNOWLEDGEMENTS

Because in all instances the final configuration of the sculptures could not be known or experienced until their actual execution, the catalogue essay addresses itself to some general issues of recent sculpture and illustrates with reference to earlier related works by the four artists. The exhibition is "thematic" only in so far as it presents sculptures which demand a common order of perceiving actively and meaningfully engaging the spectator. The "content" of what is perceived within the individual works will be as irreducible to formula as are our experiences of works of art of the past.

An exhibition consisting of work especially made for it and for the most part constructed on location has put unusual and difficult demands on many individuals at the Art Gallery of Ontario and outside the institution, who deserve my very grateful acknowledgements for their unstinted efforts.

My thanks first of all to the four participating artists whose efforts and commitment have made the exhibition possible. At the Art Gallery of Ontario there were many contributors, but special mention must be made of Miss Sybille Pantazzi, Librarian, and her staff for their assistance in the many demands I made on the Reference Library; Maia-Mari Sutnik, Co-ordinator, Photo Services and her staff, and James Chambers, Head Photographer, who were responsible for essential photography for the catalogue and for general documentation; Henry Dunsmore, Head, Media Productions, for video documentation; Scott Thornley, Head Designer; John Rusekas, Chief Preparator, and Ben Lynch, Assistant Chief Preparator, and their staff for their contribution to the construction and installation of the sculptures; Jack Beckett, Project Manager, for coping with problems posed by installation to the

physical plant; Jack Willson, Maintenance Supervisor and his staff for extra maintenance problems during the course of the exhibition; Eva Robinson, Registrar, and Ian McMillan, Traffic Manager.

Special thanks to Olive Koyama, Head of Publications, for her editing and directing of the production of the catalogue; Bill Auchterlonie, Curatorial Co-ordinator; Dr. Richard Wattenmaker, Chief Curator; Hilary Read, mirror supplier; Marie Fleming for dealing with innumerable problems related to the exhibition; and especially Olga Davison, who throughout has used her capable organizational and clerical abilities to make everything run smoothly.

Finally my grateful thanks to Edward Fry who offered generous and essential advice, and my wife Susan for support and helpful criticism.

R.N.

The coffee maker was almost ready to bubble. I turned the flame low and watched the water rise. It hung a little at the bottom of the glass tube. I turned the flame up just enough to get it over the hump and then turned it low again quickly. I stirred the coffee and covered it. I set my timer for three minutes. Very methodical guy, Marlowe. Nothing must interfere with his coffee technique. Not even a gun in the hand of a desperate character.

I poured him another slug. "Just sit there," I said. "Don't say a word. Just sit."

He handled the second slug with one hand. I did a fast wash-up in the bathroom and the bell of the timer went just as I got back. I cut the flame and set the coffee maker on a straw mat on the table. Why did I go into such detail? Because the charged atmosphere made every little thing stand out as a performance, a movement distinct and vastly important. It was one of those hypersensitive moments when all your automatic movements, however long established, however habitual, become separate acts of will. You are like a man learning to walk after polio. You take nothing for granted, absolutely nothing at all.¹

Raymond Chandler

To experience a structure is not to receive it into oneself passively: it is to live it, to take it up, assume it and discover its immanent significance.²

M. Merleau-Ponty

INTRODUCTION

Art does not change merely to be perverse, but from a profound need to explore the world for refreshed possibilities of experience. Inevitably it must disturb because it strives to overturn convention. However, if new directions in art are not predictable, nor are they entirely without pattern: they arise out of the behavioural structures of a specific cultural history while they address themselves critically to these structures. It is therefore not surprising that general directions establish themselves and that strategies of enquiry should be shared by several artists, or that even artists' methods in turn should on many points coincide with those of other disciplines within the same culture.

This catalogue documents new works by Robert Morris, David Rabinowitch, Richard Serra and George Trakas. The four artists do not form a necessarily cohesive group, but in their respective ways of making sculpture, they share a number of tendencies which point to a set of values held in common. In physical appearance, the individual works resemble traditional sculpture, even Minimal objects, only slightly. They may have less easily, if at all discernible, *gestalts*, and although distinctive, they can often look like constructions of a rather practical sort. They tend to favour horizontal spread or to organize space not unlike architecture. Many of their traits are predicted by Minimalism, but to an increasing degree the art, as such, of these works is not very readily found in the objects or structures by themselves.

Yet the works are perceivable as a set of constructions assembled according to a pre-existent plan and with a set of internal relationships awaiting analysis. These constructions may or may not be of special visual interest but it quickly becomes apparent that what the eye alone can see is not sufficient to

reveal what the sculptures are about. In an unprecedented way the works seem to demand to be physically traversed, to be walked round, through or over. The eye by itself is insufficient to understand what they are because it cannot always encompass them and the spectator is made aware of broader requirements of behaviour in order to raise the works from their inertness.

Experiencing sculpture has become a more active enterprise than it has been before. The works in the exhibition are not objects to be held at arms length for examination. They require another form of interaction between spectator and sculpture, a form of perception perhaps best described as: "When I perceive a house I do not see an image which enters through the eye; on the contrary I see a solid into which I can enter."³ Rather than being two solitudes, spectator and sculpture are to be linked in active engagement by the potential "I can." The sculpture becomes available by the process of the spectator's doing, and the conscious action of doing incorporates itself into the essential sculptural experience.

There is yet no generally accepted nomenclature to encompass the aesthetic issues dealt with here. Nor do the four artists by themselves represent a sub-class within the pluralism of the Post-Minimalist 1970s. Among themselves the four sculptors share some characteristics and not others, and stand in similar relationship to the work of several contemporary sculptors including Bruce Nauman, Carl Andre, Franz Erhard Walther, Richard Long, Mary Miss, Robert Irwin, Alice Aycock and Richard Fleischner. To describe the work of some of these artists Edward Fry has used the term "natural art," referring to their finding and pinpointing the central experience of their work in the



Robert Morris, *Untitled*, 1977 (detail); fieldstone blocks, Karls-Aue, Kassel, West Germany. Photo: Geoffrey James

natural world of existence.⁴ Hence Robert Morris's "existence art," because of the strong sense of lived experience, of being in immediate time and released from the sense of the continuous narrative of history.⁵ Marcia Tucker has entitled a chapter surveying the recent history of such sculpture "Shared Space."⁶ The title of the present exhibition, *Structures for Behaviour*, focuses on crucial aspects of the quality of the demands made on the spectator by the sculptures within the space and time of the interaction between self and object. A review of general issues pertinent to the new sculptures does not, of course, explain the content and meaning of individual works, any more than a description of Impressionist techniques would explain the real differences between Renoir and Monet, or De Stijl theories, the differences between Mondrian and van Doesburg.

I
If the four sculptures in the exhibition are indeed "structures for behaviour," how specifically does that make them differ from other sculpture, earlier sculpture? If we understand behaviour not as passive perception and contemplation of an art object but as active, often physical interaction with and in the space of the art object, what is there about the structure of the work which elicits such behaviour? What is the specific nature of the resultant experience? What is its meaning and its value? These are the essential questions to be asked of work which pursues formal and perceptual strategies in many ways antithetical to those of the earlier tradition of sculpture.

From its earliest beginnings sculpture was an art of representing figures and forms in a three-dimensional way. While painting depicted the illusion of things on a flat surface, sculpture presented its images in a material form with as much tangibility and solidity as the things of the world, and as subject to the play of light and shadow as are other things in the world. What sculpture and painting shared was their role of representing something other than themselves. They stood for more than their material manifestations and signified events, ideas, experiences, of transcendent order.

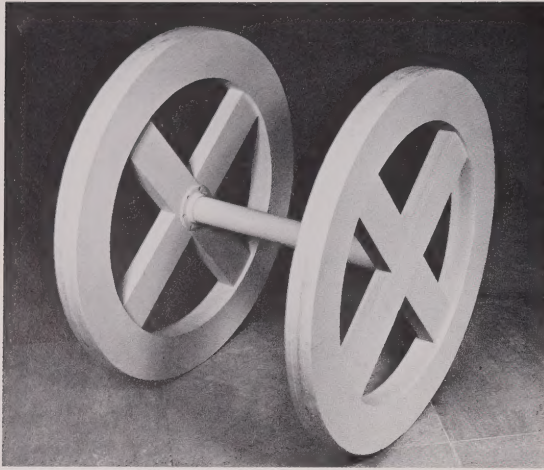
Sculpture, therefore, though tangibly in-the-round, coexisting in the space of the spectator, nevertheless stood apart from his active, lived-in space and retreated into a timeless metaphorical space. It shrouded itself in a transparent but protective veil which for proper aesthetic contemplation could be penetrated only by the eye: tactile and kinetic experiences were a function of vision rather than a product of direct physical encounter. Thus if real light could penetrate the sculptor's space, the spectator took it into account only when it served the illusion intrinsic to the sculptural

content. If real light drew attention to itself (as the rosy glow of a sunset on white marble flesh) it might create a pretty effect, but one which was understood as superfluous to the self-sufficiency of the sculpture.

Whatever the sculpture meant, the experience it could convey was read from its formal and depictive components. That meaning too was understood as complete and self-sufficient in the form given and offered the viewer a text for his contemplation and edification (given that the cultural context of the viewer gave him access to the symbolic language of the sculpture). The relationship seemed predominantly one-way, relatively unambiguous, the perimeters of the viewer's interpretative scope carefully circumscribed, the information registered via the senses upon the mind. This view of sculpture has gradually dissolved along with the disintegration of a *priori* and idealist cultural value systems.

It is probably true that the greatest amount of sculpture produced today, whether abstract or figurative, continues to subscribe to traditional sculptural conventions. For almost a century, however, sculptors, in their dialogue with abstraction and with the literal qualities of materials, and in their increasing discomfort with the role of the base, were preparing for Minimalism's general rejection, during the mid-1960s, of these conventions and their explicit and implicit meanings. In contrast to the self-sufficiency of the traditional sculptural object, Minimalists posited its dependence on its situational context. At the same time they discarded the conditions of synthetic metaphorical space and time in favour of what might be called "literal" space and time.

Of the epithets invented for modern art movements "Minimalism" is as unfortunate as most, and especially misleading by its negative implications of formal



Robert Morris, *Wheels*, 1963; wood and metal, H. 47³/₄".
Art Gallery of Ontario, Gift from the Volunteer Committee

reduction and loss of content. Minimalism is more positively described as a direction in art characterized not by a radical shift in formal style, but by a change in the style of aesthetic perception demanded of the viewer, and accompanied, not by a loss in quantity or quality of content, but a displacement of the source of that content, i.e. away from the object *per se* and towards the spectator. This point may be illustrated with reference to two works in the collection of the Art Gallery of Ontario.

If Robert Morris's *Wheels*, 1963 (p. 12) is a "Minimalist" work and David Smith's *Untitled*, 1962/3 (p. 13) is not, the distinction does not depend on any relative amount of material or geometric regularity of form. *Untitled* is an abstracted figurative sculpture,

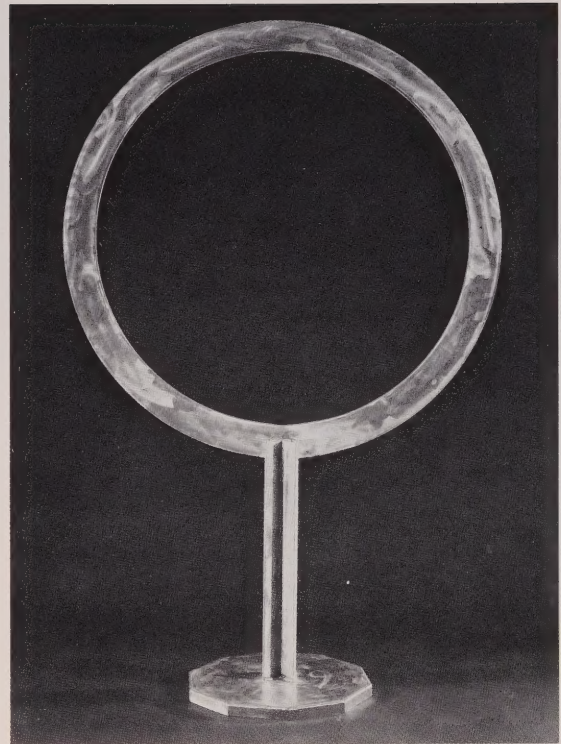
Wheels is an object in and of the world. Compare the experience of stepping up to and reaching through the raised hoop of the Smith to stepping into the space between the Morris wheels and responding to the impulse of grasping onto them. The former activity only confuses meaningful experience of the sculpture, which is achieved through an essentially visual and pictorial confrontation. The latter action becomes an essential dynamic physical interaction.

Most of the characteristics of the sculptures presented here are prefigured in Minimalism. But passive "seeing" has become inadequate, and emphasis is shifted towards "doing." To the action of the eyes must be added that of the body. *Wheels* was constructed for use in a performance. It was never so used, but Morris tells of having played with it, wrapping himself around the axle and rolling with the wheels across the length of his studio.⁷ That may not be an activity which museum regulations allow visitors to perform. Nevertheless there is a sense of their potential for real movement which allows the imagination to recreate the experience. Of all of Morris's early works, *Wheels* is the least static and the most prophetic in projecting the extended behavioural space of the sculpture of the 1970s. In his Tate Gallery exhibition, London, 1971, Morris installed what might be described as a series of exercise rooms with instruments inviting spectators to partake of a number of gymnastic activities including balancing, rolling, swinging and climbing.⁸ The emphasis on the transitive verb is also a corollary to Richard Serra's 1967-8 list of processes⁹ which, though to be applied to materials, nevertheless indicate a strategy of achieving art through a series of human behavioural possibilities. The problem seemed to be to reach beyond the simple reflex action and to prolong concentration on human behaviour and open it up to extended subjective reflection. To do so required a corresponding extended sphere of activity.

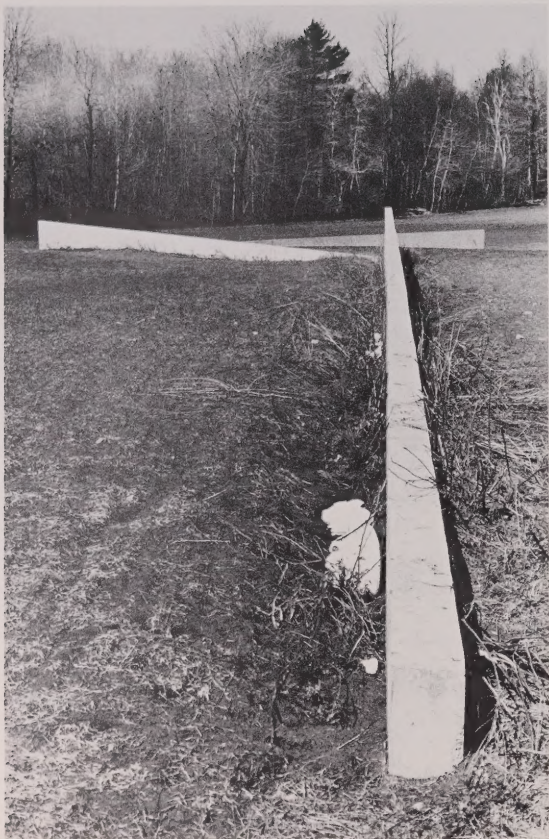
How the extended behavioural space of the sculpture of the 1970s functions can be demonstrated with reference to what at first sight might seem products of two very different sculptural enterprises: Serra's sprawling environmental *Shift* and one of David Rabinowitch's massive slab-like objects. *Shift*, 1970-2 (pp. 4, 14, 15) is located at King City, just north of Toronto, in a farming field consisting of two hills separated by a dog-leg valley. It consists of two parts, each with three rectilinear cement sections (5' high and 8" thick), which run from the top of each hill into the valley. The face of the slope between the two hills determines the direction, shape and length of each three-section part. The placement of each section is determined by the shortest contour interval (or most critical slope) at five feet. The total length of the six sections is 815', the distance between the two hills is 1500'.¹⁰

The visitor quickly discovers that the space to be traversed is a very long distance and not so easily walked because of the ground underfoot, roughly tilled, stubbly, soggy, depending on the season. The topography of the field is such that there is, between the two hills, considerable rise and fall in elevation. This, however, occurs relatively gently and, prior to the placement of the sculpture, would have been difficult to measure with the eye, which would probably have assumed it to be much flatter. One could also have measured the rise and fall of the field through the immediate effort which had to be made to walk it. But the walking body's measure is no more precise than the eye's. Through the perceptive means available to the human body, the topography of the field remains only fragmentarily available to experience. A topographical survey would be able to chart it but a map is an abstraction and not coincident with direct experience.

All of this, of course, is of little significance if the only task at hand were to get across the field. If,

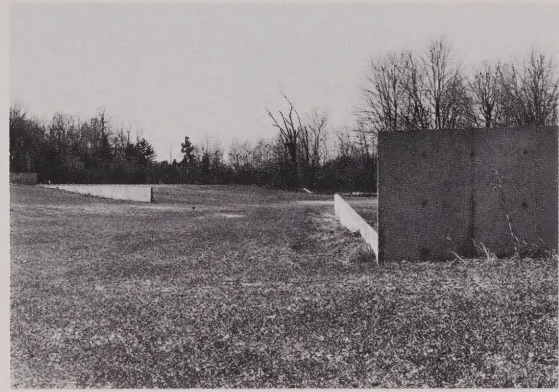
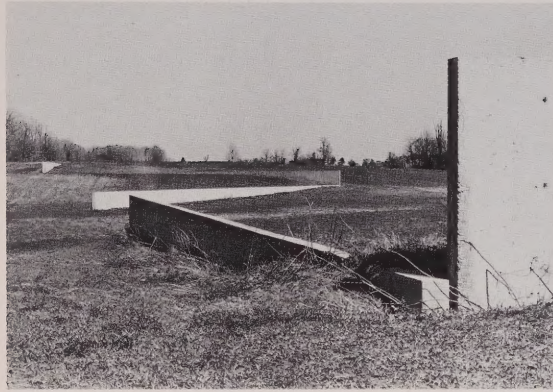


David Smith, *Untitled*, 1962 - 63; stainless steel, 96 $\frac{1}{4}$ × 63 × 26". Art Gallery of Ontario, Purchased with assistance from the Women's Committee Fund



however, the crossing of the field is transformed into the essential event, these possibilities and limitations of human behaviour become important in themselves. The role of *Shift* is to make simultaneously present, on the same physical terms, and to the perceptual behaviour of the body, both the real experience of the topography of the field and the abstracted topological constant. "What I wanted," writes Serra, "was a dialectic between one's perception of the place in totality and one's relation to the field as walked. The result is a way of measuring oneself against the indeterminacy of the land."¹¹ What is at stake is not the discovery of any systematic knowledge about the composition of the field. Nor is it the revelation to the observer's experience of special physical properties - that green grass has never looked so lush - or of special aesthetic quality - the gracefulness of the curve of the opposite hill; though one may well be made especially alert to such things. The essential character of the experience of *Shift* lies in the difference between crossing the field for practical reasons and simply taking a walk in the field. The latter is closer to the aesthetic attitude and may awaken one's attentiveness, but a nature walk is conceivably a model for a passive mode of perception whereas the mode of experiencing Serra's *Shift* is conspicuously active and occurs in the dialectic gap between the perceiver's own experience of the field and its objective character. The focus is on the subject's behaviour in trying to close the gap and in the discovery that the dialectic is less between object and subject as discrete entities, than between ways that the subject can know the object through objective schemes or through behaviour.

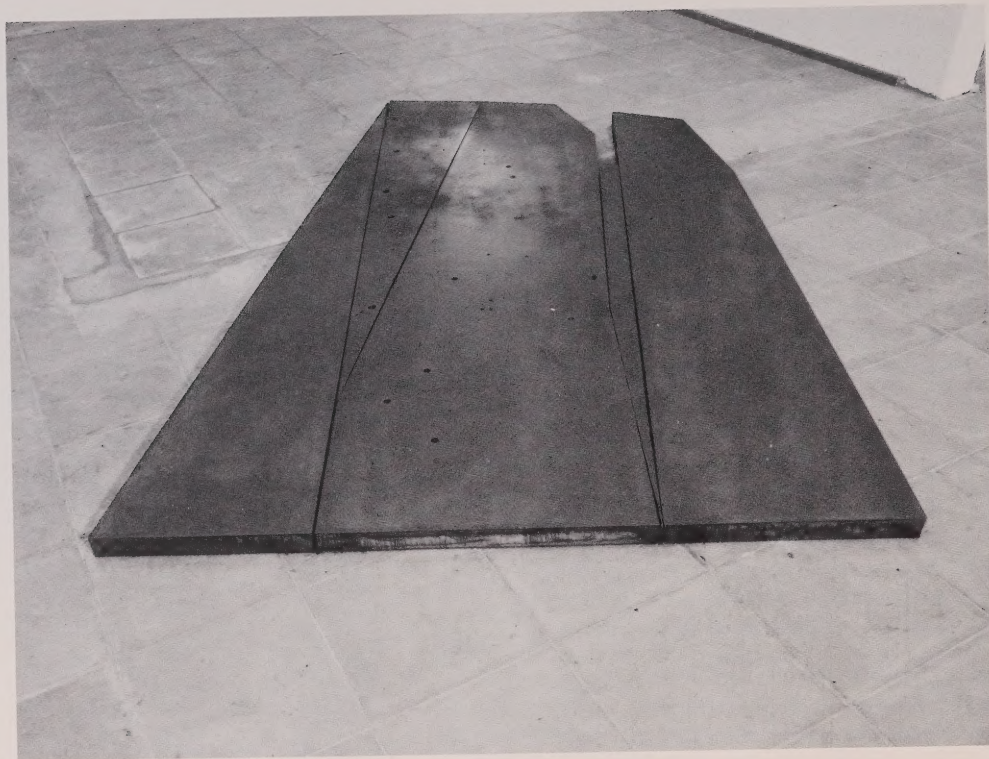
The character of sculpture has been modified from concentration in a discrete thing to expansion across a behavioural space in which the symbiotic relationship of sculpture and viewer becomes the real object of experience. It is therefore not surprising that there



should be little visual interest in the formal structure of *Shift*. There may well be a certain beauty to its zig zag through the landscape and in its formal simplicity, but except for the odd finesse which clarifies the direction of the trajectories, its details are the result of standard construction practice. The cement walls are to be looked with, over, through and not at.

In contrast to the farming-field size of *Shift* - quantitatively much more space than material object - the "Romanesque" sculptures (1973 -) of David Rabinowitch (pp. 16-17), despite their horizontal extension, would seem to demand more conventional perceptual behaviour. Their limits are discernible from one vantage point, they seem to be held together by some internal, if obscure, compositional relationships determined by an assembly of masses and by vertically bored holes of different sizes within the masses. The sculptures could be described as simplified jig-saw puzzles with two intersecting planar schemes: that of the pieces of the puzzle itself, masses, and that of the image, the relationship between the bored holes. But plans or pictorial images are precisely what these works

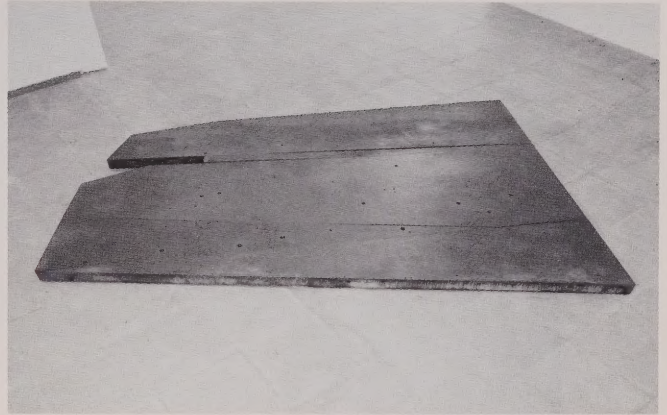
Richard Serra, *Shift*, 1970 - 72; cement, six rectilinear sections each H. 60" x W. 8"; total length 815'. King City, Ontario. Photos: Roald Nasgaard



David Rabinowitch, *Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #5*, 1975 - 76; solid mild steel, 2" x 5' x 6'. Galerie m, Bochum. Photos courtesy Gallery m, Bochum

are not. They exist as real masses, receding from the eye into the depth of real space. And any expectation of being able to analyze their internal relationships in order to arrive at a comprehensive view leads to unexpected consequences. When from one position the directions of the cuts, or an analogy between shapes, or an apparent pattern of bored holes appear about to reveal an underlying order, it may be necessary, because of distance and of perspectival recession, to verify a promised relationship by walking around to another side and examining it. Looking back in the other direction, however, things are not what they were; from the new vantage point the anticipated relationship has changed or disappeared and others have emerged. And so they do with each discrete orientation in relation to the sculpture. Verification of material fact with visual appearance does not necessarily lead to certainty. Each experience becomes intimately linked with each position taken in relation to the sculpture and with how it changes the look of the sculpture and the relationship of its parts. "Truth" becomes a product of appearance to the observer. It exists not in the construction of the sculpture *per se*, but arises from the interaction between sculpture and viewer within a shared space.¹²

The principal mode of perception of a Rabinowitch sculpture is vision, but each single acknowledgement of a relationship within the field of perception, which is greater than the sculpture, depends on a specific positioning of the body in space. Though one naturally circles the sculpture it is not with the sense of continuity with which one circles traditional sculpture, in which each view contains, so to speak, a prefiguration of all the views. In the latter, one's movement is a function of the formal unity of the sculpture, confirmed in the flowing succession of an infinite number of views. A Rabinowitch is seen in fits and starts, requiring stopping and taking cognizance,

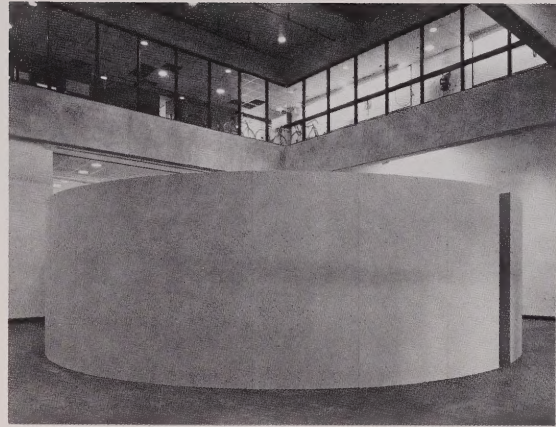




Robert Morris, *Labyrinth*, 1974; plywood, masonite, oil, paint, L. 8', diameter 30', 18" wide passageway. Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Photos: Will Brown

acknowledging a specific interpretation, moving on, and so on. Contrary to traditional sculpture's implication of unity from the single point of view from which other views are hidden, a Rabinowitch offers to the body's physical displacement a series of discontinuous appearances despite the continuous visual revelation of the entire sculpture and all its parts.

Descriptions of the function of behaviour in relation to Serra's *Shift* and the recent sculpture by David Rabinowitch could be supplemented by examples from the works of Robert Morris and George Trakas. *Observatory*, 1971 (p. 20), a large para-architectural complex in the form of a giant clock, has been described by Morris as a series of "Enclosures, courts, ramps, sightlines, varying grades, etc., [which] assert that the work provides a physical experience for the mobile human body."¹³ Since his felt pieces in the late 1960s Morris has increasingly shifted process away from the strategy of manipulating material towards locating it within the perceiving act of the participating observer. When in 1971 he coined the term "existence art" to describe the work of a number of younger artists, his isolation of the "situations which elicit strong experiences of 'being' rather than the implied actions of the 'having done' common to much 'thing' art,"¹⁴ was as much a discussion of basic directions in his own work. In labyrinths (p. 18,19), tunnels (p. 19), mirror installations (p. 21) and other spatial demarcations and enclosures, Morris explored the psychology of spaces, turning the experience increasingly inwards towards the observer's private space of being. Charting the profile of sculptural developments in the mid-1970s Morris noted that "Deeply skeptical of experiences beyond the reach of the body, the more formal aspect of the work in question provides a place in which the perceiving self might take measure of certain aspects of its own physical existence."¹⁵ Increasingly large size in sculpture dissociated itself from traditional impulses



Robert Morris, *Labyrinth*, 1974



Robert Morris, *Untitled*, 1976; cold-rolled steel, 60" x 421" x 36 $\frac{1}{4}$ " (13" off floor). Leo Castelli Gallery. Photo: Bevan Davis



Robert Morris, *Observatory*, 1971 (first version); earth, timber, granite, steel, water, 230' across (destroyed). Photo courtesy Leo Castelli Gallery



Robert Morris, *Untitled*, 1975 - 76; 4 mirrors, each 5' square;
8 steel units 36" square, 6" frame. Leo Castelli Gallery.
Photo: Bevan Davis



George Trakas, *Union Station*, 1975; wood bridge, 184', steel bridge, 144' (dynamite). Far Hills, New Jersey

towards the public and the monumental to become an arena for private and intimate observation.

Syntactically and materially George Trakas's work tends to be complex and strives for a multilevel quality of experience which, though pellucid in its immediate presence, is difficult to describe in its unfolding because of the multiple simultaneously overlapping sequences of perception and memories. Trakas is also less purist in his focus on specific perceptual or behavioural issues. His astute attention to environmental context and his concern to integrate his sculptures with the material and history of his site imply potential symbolic and metaphoric interpretation. Trakas by his urge for inclusiveness has become the quintessential landscape artist.

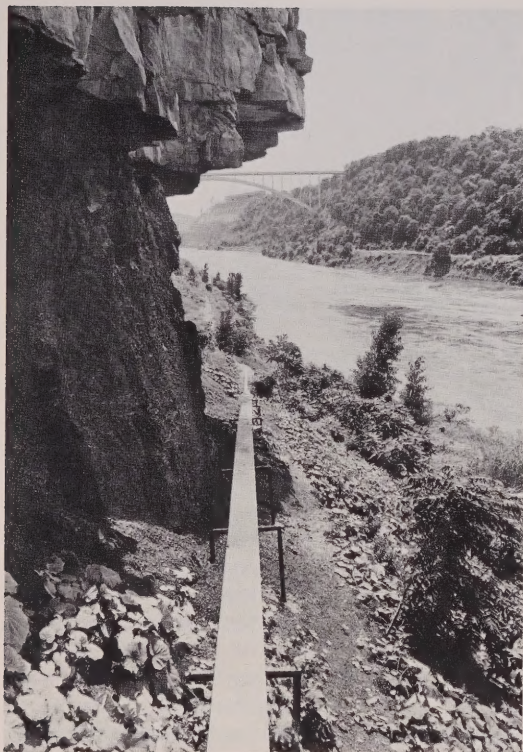
It is not surprising that he traces the pathways and bridges which traverse his internal gallery or external landscape spaces to the analogous visual devices in historic landscape painting, the roadways, wandering stream, bridges and other directive devices which lead the eye of the viewer from foreground through middle ground to background and across hill and valley. In recent sculptures, *Union Station*, 1975, Far Hills, New Jersey (p. 22, 23), *Rock River Union*, 1976, Artpark, New York (p. 24, 25), *Transit Junction*, 1976, Nassau County Museum, Rosalyn, New York (p. 26), and *Union Pass*, 1977, Kassel, West Germany (p. 28, 29), among others, concrete steps and/or wood and steel bridges become the physical routes of access to the encounter of one-self acting within the "imbricated systems of viewer, structure and site."¹⁶ Along the narrow steel bridge of *Union Pass*, one strides unimpeded, responsive to the whiplash bounce of the bridge under one's walk, ears open to the hollow sound of footsteps on steel, eyes alert to just about everything. Along the wood bridge of the same sculpture, whose steps like the ties of a railway track do not fit normal stride, one stumbles clumsily, self-conscious of the body's limitations and

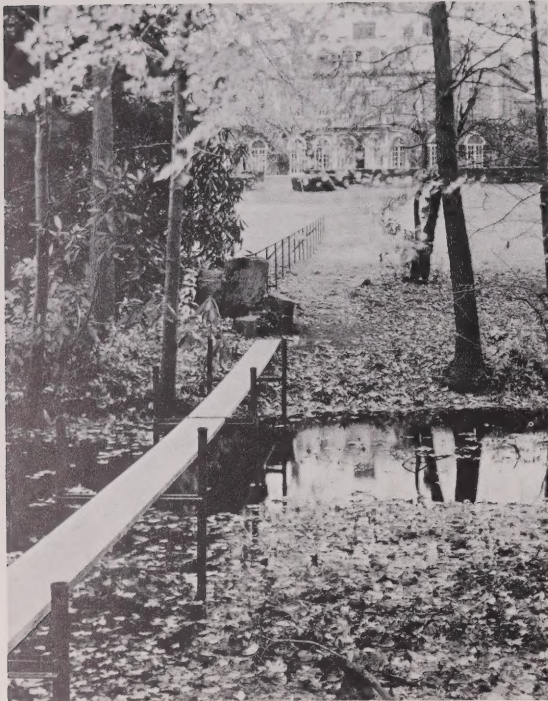


rendered inattentive to the plethora of external phenomena. Physical actions and mental responses are measured and compared, visual, aural and tactile images intermingle with memory within the behavioural domain of the interdependent subject and object.

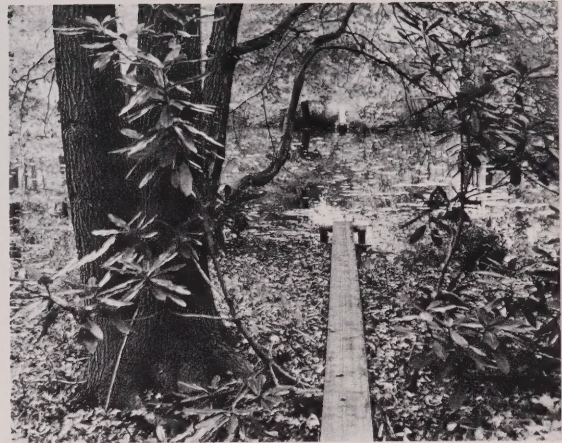


George Trakas, *Rock River Union*, 1976, steel bridge 320',
wood and concrete cascade 102'. Artpark, New York





George Trakas, *Transit Junction*, 1976; truss bridge, 72', wood bridge 330', steel bridge 280'. Nassau County Museum, Rosalyn, New York



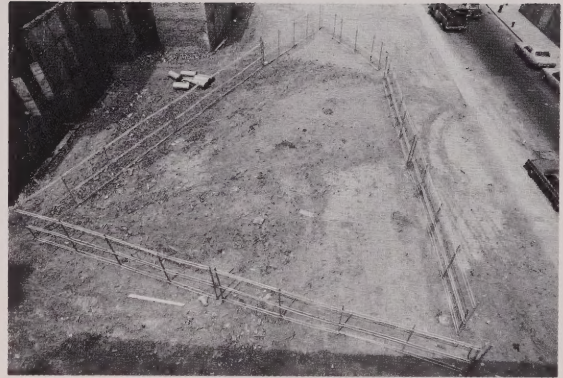
Despite impressive size and scale the structural aspects of the work of the four sculptors are often remarkably uncomplicated. This is not to deny them formal aesthetic interest or potential symbolic readings. Their central function however remains as activators of directed behaviour, sensitizers to their environment, and catalysts for the unfolding of experience. As such, they can nevertheless be examined for structural configurations and relationships which directly account for the quality of our relationship to them.

When Minimalist sculpture first questioned the self-sufficiency of traditional sculpture, it did so by constructing objectives of extreme geometric simplicity, without internal relations or composition, so that there was little in the works themselves for the eye to analyze and from which to draw meaning. If there was to be prolonged interest in these so-called "discrete objects" it would have to depend on something else, which Morris discussed in a text now central to the critical

literature, in which he described how “the better new work takes relationships out of the work and makes them a function of space, light and the viewer’s field of vision.”¹⁷

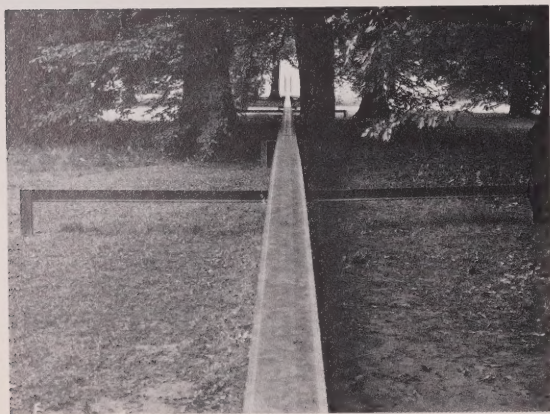
The best Minimal sculptures have lost none of their original power, but in the newer sculptures the simple gestalts have been supplemented by more complex relations responsible for more active demands on the observer. The reader will remember how the description of looking at the David Rabinowitch sculptures was inseparable from a concomitant discussion of their structure. If on a formal level Rabinowitch’s sculptures might have been thought related to constructivist sculpture, experience proved otherwise. The idealist principles underlying Constructivism have been replaced by a situation in which meaningful structural relations were realized only in the interchange between the observer and the sculpture. The observer did not so much find meaning in the sculpture as he put meaning into it.

Serra’s *Shift* exemplified the trend to dissolve the compact objective nature of sculpture in favour of sprawling structures increasingly occupying larger areas of territory, to the point where they have sometimes thwarted being encompassed by vision. Most recently Robert Morris has turned to the direct exploration of space itself, or the zones of the emptiness between things, for a clearer focus on the flow of immediate experience. Undoubtedly the large scale of *Earthworks* in the late 1960s has had some influence here, but the conceptual underpinnings, the pictorialness, geographical remoteness and dependence on documentation of *Earthworks* have generally been rejected. The environmental sculpture of the 1970s is relatively nonaggressive, human in scale and readily accessible. Simultaneous with increased spatial sprawl the sculpture of the 1970s increasingly denies notions of a central conceptual or physical focus. The



Richard Serra, Mock-up for *Ollantambyo*, 1975; 120 × 83' (piece to be made in Cor-ten steel). Photo: Peter Moore

implications are significant. That there was not one centre but an infinite number of centres to Serra’s *Shift* has already been observed; the true experience is in the dialogue between the field as a unit and one’s relation to it as walked. Despite its 1500’ length, however, the total configuration of the work could always be understood from its boundaries. Similarly it is possible to get an overall view of Morris’s *Observatory*; both works have plan views which explain the disposition and relationships of individual elements and which allow unified conceptual understanding of them. That sort of overview is less available in other recent work; and if as in Serra’s *Ollantambyo*, 1975 (above), the shape was externally “mathematically definable,” internally, “the eccentricity [of the shape] functions to make the space experientially indecipherable, so that every movement creates it, uncovers it with a fresh consciousness.”¹⁸



George Trakas, *Union Pass*, 1977; steel bridge 735'; wood bridge 400' (dynamite). Documenta 6, Kassel, West Germany. Photos 2,3,4: Eberhard Otto, for "Sculpture and Place," *artscanada*, October/November 1977

Trakas's *Union Pass* in Kassel was never visible as an overall configuration. Its two bridges could seldom be seen, one from the other, because of the denseness of the trees through which the bridges passed. The work properly had no formal edge or beginning, each bridge emerging slowly out of the landscape, each structural element accruing piece by piece until the respective bridges become structurally complete. That the sculpture was rooted in the whole space of the Karls-Aue as opposed to remaining discretely independent, was confirmed by the discovery that both bridges were aligned respectively with the Orangerie and with the general layout of the park. Nor did *Union Pass* have a centre, a logical climax at the conjunction of the two bridges, because their meeting after being built had been destroyed by the detonation of a charge of dynamite. The explosion left both a mud-splashed metal and wood tangle at the core of the sculpture and a water-filled crater denying physical passage from one bridge to the other without stepping out of the sculpture, so to speak. Because of indefinite extension at the edges and a visual chaos instead of resolution where the centre should be, the sculpture denied understanding in terms of a rational whole. It denied reduction to plan or to conceptual image and in resisting rationalistic appropriation also resisted knowing except through immediate experience. The successive aspects of walking the sculpture, of course, strike parallels with other thematic content such as the transformative journey which the materials of the bridges undergo from their emergence from the earth to their reunification with it in the explosion.

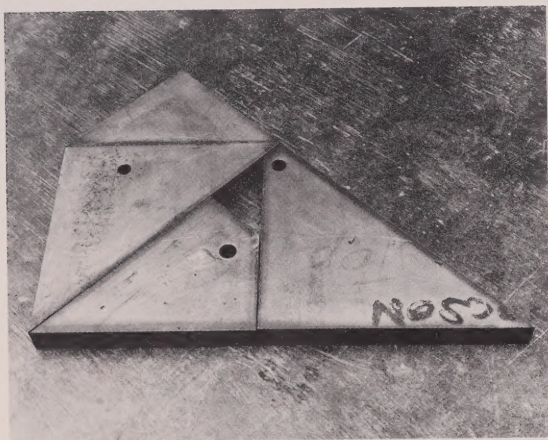
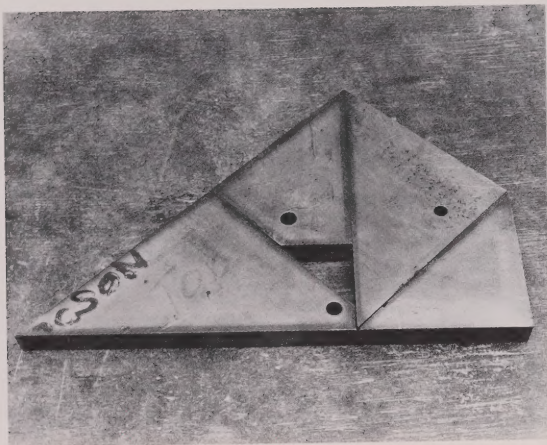
That Morris may equally reject the possibility of such abstract reduction of his work, which could divorce it from direct experience, becomes apparent to the observer who crosses and recrosses the grassy spaces between the several fieldstone constructions of the artist's Documenta 6 work (pp. 10, 31-33), in search of the

governing principle of organization. It never emerges. There are congruent sightlines and other foci across wide spaces; there are relations between individual groupings which pull together intervening gaps; there are snatches of individual order but no governing order, individual pockets and trajectories which meet or intersect or do not meet but pass by unresponsive to one another. The observer however long he may pursue his quest will discover no beginning, no middle and no end to it but will be held in a sort of continuous suspended present, alert to the functions of his perceptive faculties. Nor is the problem simply that Morris has made the work too complex, that with the help of a plan or an aerial view order could be discovered. As he describes it in the Documenta 6 catalogue, the work is "without geometry or plan views."¹⁹

The intersecting but non-congruent appearances in David Rabinowitch's sculpture provide an analogous order of experience. It is perhaps symbolically right that a recent series of the latter's work shown in Toronto in 1977 (p. 30) should literally have no centre and should demand of the viewer, in addition to his registration of certain internal relations, that he respond to implied extensions outside the boundaries of the sculptures and into surrounding space.²⁰ Additive rather than organically unified, centrifugal and not centripetal,²¹ the sculptures often seem discontinuous and disjunctive structures without resolution through reconciliation into a summary overview.

All four sculptors have had works sited both indoors and outdoors. In the exhibition Serra and Rabinowitch have respectively selected outdoor and indoor locations. Morris and Trakas have built their structures in the North and South Zacks Galleries, both of which conform to the clean-white-space ideal of modern exhibition galleries. Both (though Trakas also has an outside site) have also expressed reservations about the





David Rabinowitch, *Untitled #3*, 1976 - 77; mild rolled steel in 4 sections, pickled and oiled, 2" × 36" × 24". Collection of the Carmen Lamanna Gallery. Photos: Henk Visser

restrictions such spaces impose on their sculptural enterprises. Their reasons, which deserve a little discussion, can be related to some general observations on certain resemblances between the experiences of the sculpture and the experience of architectural space.

Like the demarcated spaces and passages of the sculptures, the rooms and corridors of the building are settings for the performance of certain activities in the daily life of visitors or inhabitants. Architectural spaces are arranged, coordinated, shaped and decorated in order to elicit a specific order of behaviour. Rather than describing architecture as a juxtaposition of solids and voids, therefore, it is more accurate to accept Morse Peckham's description of the primary significance of architecture as "a fluid and dynamic experience to be interpreted."²² Robert Morris especially has compared the similarities between the experience of architecture and of newer sculpture, but with reference, not to everyday spaces with familiar uses, but to such charged and dynamic spaces as Michelangelo's Laurentian Library vestibule, St. Peter's Square, and building types of the East and of Central and South America.²³ In the latter the sense of clear demarcation and delimitation of spaces, characteristic of most Western architecture, cedes to a more general openness and to more irregular relationships between parts requiring a heightened sense of attention in order to get to know them. Because of the reluctance of these structures to yield a clear visual or mental image of their limits or relations, "knowledge of their spaces," writes Morris, "is less visual and more temporal kinesthetic than for buildings which have clear gestalts as exterior and interior shapes."²⁴ For the experience of the sculptures the necessity to preserve a sense of the duration of time, keeping the perceiving act continually present to the observer (a state of being Morris calls "presentness"), has increasingly necessitated abandoning interior gallery spaces, which are usually simple and



Robert Morris, *Untitled*, 1977; fieldstone blocks, total area
c. $140 \times 110 \times 2$ m. Karls-Aue, Kassel, West Germany
Photo: Eberhard Otto



Robert Morris, *Untitled*, 1977; field stone blocks, total area
c. $140 \times 110 \times 2$ m. Karls-Aue, Kassel, West Germany.
Photo: Eberhard Otto, detail photo: Geoffrey James

uninterrupted and rectangular in plan and elevation, in favour of the flexibility and indeterminateness of exterior ones. "Such spaces," writes Morris of galleries and museums, "are anti-spatial or non-spatial in terms of any kind of behavioural experience, for they are as holistic and immediately perceived as the objects they house."²⁵ When it is essential to remain indoors as at the Art Gallery of Ontario, strategies have needed to be invented to interrupt and disturb the almost instantly read rectangularity of the rooms. As a consequence, Robert Morris has resorted to using mirrors, developing upon ideas first employed in the four mirrored plexiglass cubes of 1965 in which the discrete objectness of the cubes was threatened with disintegration when their surfaces were made to function both as finite boundaries and as reflectors of surrounding space.²⁶

On one level the environmental mirror installations are relatively direct inversions of the 1965 mirrored cubes, the contradiction lying between container and exterior context as opposed to container and interior content. Because of the small size of the mirrored cubes and their location within regular space, the spectator quickly apprehended the situation and relocated the experience in logical reflection. The function of the mirror environments is precisely to delay such a relocation by sustaining the experience of of the contradiction between the geometric clarity of both the gallery space and the physical structure of the installation, and the disorientation caused by the multiple shifting mirror images, as fleeting as the shifting glance of the eye in pursuit of the reflected image of the moving body. An opposition further locates itself between the space of one's physical existence and the physically unattainable illusion of it, within which the subject confronts himself as perceiving object.²⁷





George Trakas, *Columnar Pass*, 1977; wood and steel,
28' × 45'. Nassau County Museum, Rosalyn, New York

At the Philadelphia College of Art in 1977 Trakas was given a standard rectangular gallery space dominated by an awkwardly placed massive column which had been in place prior to building the space and was an anomaly to its shape and function. The problem, in his own words, was “to project into such an austere and motionless space without any natural handles.”²⁸ When Trakas chose as his solution “to change this sense and have the walls take on the function of housing the column,”²⁹ he would seem to want to further regularize the interior space in a way directly opposed to Morris’s mirror installation. For Trakas, however, the solution lay as much in exploring the texture of the content of his potential sculpture as in planning the material construction itself. The structure of *Columnar Pass* consequently was designed to focus on this anomalous column, which furnished an opportunity to contemplate in a more general way the essence of columnness and to consider the column’s formal and functional history, its source in and analogous function as tree, its symbolic and associated content, its relation to its specific place. The problem was to make such a range of associations and realities available to the direct experience of the spectator, “visually, physically and conceptually,”³⁰ through seeing and doing and thinking in response to the four different structural sets of the sculpture.

Trakas’s notes for *Columnar Pass* indicate that while constructing the Philadelphia sculpture he explored the possibility of building the piece outside “around a broad spruce tree in the vicinity of Philadelphia such that the relation of the [structural] sets to each other and to their environment [could be] re-experienced in a



natural and changing setting and to allow for a more complete sense of materials in space.”³¹ The transfer of a work from an internal to an external location has in one sense been more than realized at the Art Gallery by simultaneously using both sorts of spaces (Zacks South and the Sculpture Garden); creating different experiential conditions by drawing the spectator’s attention to the changes in the essence of a structure, effected by repeating it in contrasting atmospheres.



George Trakas, *Route Point*, 1977; wood, steel, stone, concrete; bridges 156', frame 16 × 22 × 29'. Walker Art Centre, Minneapolis, Minnesota

Increasingly the experience of the new sculptures has become centred in the body of the perceiver, who for extended time undergoes the sensation of being suspended in the act of perceiving and transparent to its process and texture. He is usually allowed no culminating moment when the flow of his perceptions can be condensed into a holistic structured overview. Instead the means of the sculptural experience remain the end of the experience. To a considerable extent the interacting perceiver-work unit is not in kind different from other activity of ordinary life. It is living, however, kept before one in the present, not allowed to sink into the past or to become fixed as knowledge or habit.

If it is relatively new for art, especially sculpture, to favour attention to the perceptual process over the finished aesthetic object, then it is by no means unprepared for. The revelation of process, the elimination of base, the displacement of meaning from underlying conceptual or vitalistic notions to surface manifestations, i.e., the general secularization of sculpture, can be traced back to at least the work of Degas and Rodin. It would not be amiss, for instance, to discover a basic source for the disjunctive and centrifugal structures of Rabinowitch or Morris in the *Burghers of Calais* (1884-86). Rodin's original intention was to have fixed his statues of the individual burghers one behind the other in the stones of the Place in front of the Town Hall of Calais, set almost within the space of the contemporary passers-by. The proposal was rejected, and as a final solution Rodin chose to integrate all six figures into a close ensemble without giving them a uniform or coherent orientation and retaining the individual and tilted plinths.³² The visual result is oddly disjointed and multi-directional, but, perhaps because of that, all the more appropriate

because of the utter absence of psychological interaction between the figures.

Rodin has been criticized because of the discordances in the composition, but to more recent eyes Rodin's disintegration of traditional unified modes of composing, at the risk of appearing random and incomplete, is prophetic. It initiates a history of sculptures deliberately focused on the experience of disjunction running through Alberto Giacometti's board-game sculptures in the early 1930s, with their divergent and non-intersecting paths of movement (restated in figurative terms in *City Square*, 1948); to David Smith's "schematic breaks" between successive facets within sculptures, in which the "principles of radical *discontinuity*" protect the object from the viewer's "intellectual grasp";³³ to one extension of that discontinuity in a number of Anthony Caro's sculptures at York University, Toronto, in which the two faces of the sculptures are so disconnected as to subvert any discovery of mutually reinforcing experience after taking the necessary 180-degree walk from one side to the other;³⁴ or otherwise, to its logical culmination in the sculpture represented in this catalogue.

The breakdown of centralized formal structures is only one thread within the network of activities that represent the modern sculptural tradition. Other threads run through the Russian avant-garde of the revolutionary years; through Duchamp to the activities of Cage, Cunningham and Rauschenberg, who chose to operate in the gap between art and life; through Happenings and Performances, with the spectator moved from the periphery of events to their centre; and most essentially, through Minimalism. The background history for the sculpture in the exhibition is not a straightforward linear one, but its various directions

have been well mapped in the considerable literature on modern sculpture which has appeared in recent years, and do not need reiteration.³⁵

Yet in a sense the present works can be said to have stepped out of the history of art, at least in so far as we still consider it cumulative. They have simply ignored the obligation to stylistic progress which formed a central imperative for formalist painting and sculpture, and have disregarded the traditional craft skills in preference for standard manufacturing procedures. Because the works demand relatively little knowledge of history or the traditional requirements of connoisseurship, and depend primarily on the tools of behaviour that we employ in ordinary life, it is a curious anomaly that the uninitiated consider them as difficult to understand as advanced art has always been. Perhaps it is because the works can slide so imperceptibly into ordinary life that they remain invisible unless the visitor consciously assumes the "aesthetic attitude," which is, after all, also a learned and cultivated cultural skill.

With these sculptures the visitor is challenged to assume the "aesthetic attitude" in unfamiliar contexts or, rather, in situations too familiar to make it seem applicable or worthwhile to do so. Even the initiated have had to arm themselves with the most advanced contemporary texts in Phenomenology, Psychology, Linguistics, Anthropology or Structuralism or with the *nouveau roman* in order to explain what makes these sculptures important. And yet what we have is so ordinary and so basic to experience that we are inured against it, and when a situation reveals it afresh, it is strange and marvellous.

It is in this context that it was irresistible to include the long quotation which stands at the head of the essay. The passage from Chandler's *The Long Goodbye*, with the systematic precision of a French *nouveau roman*, seizes both the immediacy and the

texture of unfamiliarized familiar experience. For its aptness to the experience of the sculptures it deserves a second reading. The narrator is private eye Philip Marlowe during a desperate moment.

All the ingredients that we are interested in are there in those three short paragraphs: the charged atmosphere, the attention to detail, the casting of participant as performer, the hypersensitivity giving to acts shrouded in habit a quality of uniqueness and importance. As to the structure of the experience, Chandler's description also indicates a sense of its open-endedness uninflected by any hierarchical order or importance in the succession of actions; a discontinuity between acts because the clarity of their detail makes them self-important; and a sense of hollow space across which the diverse actions occur. As well, he posits a style of perception ulterior to the description of the narrative as a whole, and, by the hero's sensation of being born anew into an unfamiliar world, the function of the body as synergic experienter. Better than any lengthy analysis, the literary analogue conveys the quality of the experience of living, taking up, assuming the sculptures and discovering their immanent significance, to paraphrase the quotation by Merleau-Ponty at the beginning of this discussion.

The Chandler passage is one of two literary accounts pertinent to our evaluation of the particular order of behavioural perception at issue here. The second reads as follows:

It always happened that when I woke like this, and my mind struggled in an unsuccessful attempt to discover where I was, everything would be moving round me through the darkness: things, places, years. My body, still too heavy with sleep to move, would make an effort to construe the form which its tiredness took as an orientation of its various members, so as to induce from that where the wall lay and the furniture stood, to piece together and to give a name to the house in which it must be living. Its memory, the composite memory of its ribs, knees, and

shoulder-blades offered it a whole series of rooms in which it had at one time or another slept; while the unseen walls kept changing, adapting themselves to the shape of each successive room that it remembered, whirling madly through the darkness. And even before my brain, lingering in consideration of when things had happened and of what they had looked like, had collected sufficient impressions to enable it to identify the room, it, my body, would recall from each room in succession what the bed was like, where the doors were, how daylight came in at the windows, whether there was a passage outside, what I had had in my mind when I went to sleep, and had found there when I awoke.³⁶

Both analyze their respective narrator's orientations to familiar rooms and spaces rendered strange by special circumstances and therefore analogous to the special charged spaces of the sculptures. The latter comes from "high" rather than popular literature and thus almost inevitably from Proust, the century's most persuasive exponent of the power of an event in the physical world or of a fortuitous act of perception to touch reality with an immediacy denied by habit to everyday life, or to trigger the unfolding of a world of experience lost to voluntary memory. *Swann's Way* contains several such reveries, the most famous one initiated by the madeleine dipped in an infusion of tea.³⁷ The above passage which comes from the same opening chapter of *Remembrance of Things Past*, preceding even the quintessential madeleine episode, expands on the laconic and pragmatic tone of the Chandler by allowing immediate experience to unlock reverberations of the past and to let them intermingle with the sensations of the present. The narrator, Marcel, is describing the process of reading off his own position on earth's surface at the moment of his awaking in his childhood room at Combray.

Even better than Chandler, Proust explores the web of reciprocal interactions during the unwinding of the perceptual act - body with environment, body with

memory, body with brain - while the waking narrator transforms strange surroundings into the familiar ones. As has only recently been true of sculpture, Proust locates the focal point of perceiving behaviour in the physical body measuring its memory against its newly acquired sensations, judging their evidence even before the intervention of the mind, and positing itself as to the fundamental sources of integrated experience. It is perhaps curious that sculpture which has always claimed to itself a tactile and kinesthetic response, even if vastly subordinated to vision, has taken so long before considering the restoration of the body to its proper place within the perceptual process. The role which sculpture is just beginning to assign the body succeeds Proust's description by well over half a century.

In the same intervening years, the centrality of the body in the perceiving act has been increasingly explored in philosophy, particularly by the application of phenomenology to the psychology of perception. Especially influential in the realm of the visual arts, Merleau-Ponty's various publications, including *Phenomenology of Perception*, played a prominent role during the 1960s when art criticism needed to come to terms with Minimalism. For the new demands on the spectator's behaviour, Merleau-Ponty provided lively descriptions which, on the one hand, were critical of earlier passive theories of perception, and on the other, confirmed a shared ambition of contemporary art and philosophy to seek a return to "things in themselves" not as things objectively known, but as we "live them." Applied to art, it is only with the sculpture of the 1970s that the insights of the Merleau-Ponty texts seem properly to have come of age.

Let us therefore briefly consider the following excerpts from *Phenomenology of Perception* in the light of the literary passages, but more importantly as they give philosophical amplification to the actual and

immediate experience of entering the spaces of the work of Morris, Serra, Rabinowitch and Trakas. Thus Merleau-Ponty on the composition of the perceiving body as compared to the revelation of the interdependence of the perceptual organs as encountered while traversing Trakas's wood and steel bridge paths: "[it] is not a collection of adjacent organs, but a synergic system all the functions of which are exercised and linked together in the general action of being in the world."³⁸ On the body as experiencer, as manifest in the discovery that Rabinowitch's sculptures are not objectively given, but are composed of a succession of appearances issuing out from within one observer's self, he writes: "I am conscious of my body via the world, that if it is the unperceived term in the centre of the world towards which all objects turn their face, it is true for the same reason that my body is the pivot of the world: I know that objects have several facets because I could make a tour of inspection of them, in that sense I am conscious of the world through the medium of my body."³⁹ And a third example from Merleau-Ponty (commensurate with the Proust description) reiterates the efficacy of sculpture's reappraisal of the function of the physical body as both first perceiver and first organizer of prime experience: "Even if subsequently, thought and the perception of space are freed from motility and spatial being, for us to be able to conceive space, it is in the first place necessary that we should have been thrust into it by our body, and that it should have provided us with the first model of those transpositions, equivalents and identifications which make space into an objective system."⁴⁰

The curious sensation which prevails when first encountering the phenomenologist descriptions of the perceptual process is not of learning something new, but of re-encountering something one has already known from ordinary experience if only one had thought about it. But in ordinary life prime perception

is of little interest in itself; its function is to organize the world "into an objective system" so that we can get on with other things. Whether it is Marlowe in his Los Angeles apartment or Marcel in his bedroom at Combray, it is essential that "When I move about my house, I know without thinking about it that walking towards the bathroom means passing near the bedroom, that looking at the window means having the fireplace on my left, and in this small world each gesture, each perception is immediately located in relation to a great number of possible coordinates."⁴¹

The positing of a constituted physical world in which one moves without needing to reconstitute it from moment to moment would, of course, also suppose a similar world of human interactions and mental activities. The two worlds depend upon our being able to rely on the constancy of both things in front of us and concepts and mental judgements made on basis of primary experience of the world, available for daily living without the need to constantly reconstruct them. They might simply be called habit and as such represent on the one hand the necessary understanding of the world we need in order to live in it with some harmony and, on the other, the danger of routine which chokes off our responsiveness to the immediacy of that experience which is the primary source for re-evaluating our understanding of existence.

It is within the gap between habitual attitudes and primary unsynthesized experience, both held simultaneously present to perceptual behaviour, that the sculptures function. Hence the aptness of the Chandler passage which locates itself in the moment of dislocation and holds both narrator and reader suspended there until almost imperceptibly the narrative is resumed. Proust lingers in the gap, but is less curious about the moment as such than he is in getting through it, from the first moment of disorientation to final relief when the room is identified,

granting the possibilities of falling back onto the habitual organization of the world. If the Proust passage draws a horizontal trajectory through time, tracing the process from beginning to end, the Chandler interlude pierces it vertically to analyze process for its own sake. The latter is the model for the "presentness" sought by the sculptures and towards the maintenance of which they have projected strategies to delay or deny to the observer visual or conceptual resolution or organizations.

The coincidence between the new sculpture's demands for physical participation and the development of dynamic perceptual theories should not, however, suggest that traditional art was seen in a passive way commensurate with earlier passive theories of perception. We do not perceive essentially differently in different situations, and in relation to older art the mode of perception is at least as mentally and visually active as it is generally active in newer sculpture. It may be that our awareness of the more physical ways of knowing normally recedes into unconscious behaviour through habit, and attention focuses instead on higher mental operations. Only vision retains prominence because it most efficiently scans the space of the world for structural coordinates. Both Proust and the phenomenological texts remind us, however, that though thought and our perception of space quickly are freed from actual motility in space, we could not conceive space had we not first been thrust into it by our bodies. We are in reality speaking, then, rather of a shift in emphasis in our evaluation of the entire perceptual act and a restructuring of relations between the components of that act: the work and the perceiver. And though the new sculpture puts a certain stress on physical behaviour, it is not because it values physical behaviour above mental or emotional behaviour. Physical activity had no necessary value for its own sake and stressed thus serves to obscure

attentiveness to other aspects of the environment. If traditional art has preferred the higher and more agile operation based on vision, then the newer sculpture has attempted to penetrate the layers of our perceptive faculties to revitalize even the most primary ones and reintegrate them as a vital element into the artistic experience.⁴²

To find support in non-art theoretical disciplines for art critical positions is often judged, with both amusement and scorn, to be indicative of faddism or intellectual snobbism, or to be simply an exercise to disguise that the emperor has no clothes after all. To seek for parallels, however, may also be a genuine concern to test a position for its validity by comparing its methods and results to those of other activities in the hope of building from fragmented experience a broader perspective for one's understanding.

The usefulness of having reviewed the phenomenological texts, as well as the literary ones, is not that they in any way explain the sculptures; if the sculptures were mere illustrations of theory they would be redundant. The texts describe for us a world of experience which is entirely coincident with our own experience of the sculpture. Both phenomenology and the sculptures can be said to devise methods to focus the observer on experience as it is, as opposed to scientific ways which attempt to explain them with causes or reasons. Both feed on the primary quality of experience before it is organized into secondary systems of knowledge, and observe the process of its assimilation through behaviour. As a method to describe, and not explain or analyze, it is a ready analogue to sculpture which begins by pointing, sensitizing, activating, and which does not presuppose or preordain. Because the experience of sculpture so closely parallels the experience of ordinary living it is not surprising that a phenomenological text should continue vividly to portray almost point for point the

essence of the sculptural experience. The risk of insisting on the parallel between the experiences of art and of life is, of course, to lower even further the threshold which prevents art from sliding imperceptibly into nature.

III

Unlike most avant-garde manifestations in twentieth-century art prior to Minimalism the sculptures immerse themselves unabashedly in nature. Whether they are indoor or outdoor their discourse is with natural phenomena and their reach from the minutiae of sensations into the fabric of human experience implies an ambition for inclusiveness which at times approaches that of pre-Modernist landscape painting.

Their methods, of course, resemble very little those of landscape painting. They do not *mirror* nature, even through a temperament, though that does not deprive them of temperament because our responses reflect all the traditional feelings, from lyricism to awe, that art has always aroused. It can be said that they *present* nature; however, not in a characterless way because the sculptures are as richly different as the personalities of the men who have made them. Nevertheless it is as we ourselves become immersed in their presentation of a corner of the world that we become conscious that it is our own disposition which reads in the natural phenomena the cues for emotional response. The status of nature is less objective and less dependent on any artist's biography than it is on the observer's autobiography.

The displacement of art's focus from an object's inherent formal content to the form and content of behaviour in the object's ambience seems antithetical to the basic principles whereby we have charted the succession of styles and movements of painting and

sculpture through art history and into the most recent stages of Formalist painting. If we continue to accept that art develops according to its own internal imperatives, then we must also consider that those imperatives may perhaps lie somewhere other than in the formal properties, and, as Marcel Duchamp, earlier, and conceptual art, body art and other manifestations of the 1970s suggest, that they may be, to use Pincus-Witten's list, linguistic, iconographical, temporal and behavioural.⁴³ Increasingly the term "visual arts" is inadequate and the future may well show the modes which we traditionally included under the visual arts to be only a sub-group of some larger but no less coherent conception of art.

The difficult problem of distinguishing art from nature has always best been dealt with by reference to the role of the perceiver. For art to have an objective status in the world there would need to be something always given in the art object to differentiate it from other objects which arouse an aesthetic response. Eighteenth-century aesthetics often attributed to natural objects rather than to art more power to please the imagination.⁴⁴ In defining the concept of the sublime Kant attempted to prove that no object can in itself be sublime and that it was "the constitution of the mind, not merely the object itself that must be studied if we are to understand the sublime."⁴⁵ The subjectivist position reduces the value of the object to minimal importance and emphasizes the individual interpretation of it. What makes something a work of art (even if it does not determine its quality) is the perceiver's decision to take up an attitude of disinterested attention in front of it, outside the context of any personal needs or end. This requirement alone makes no distinctions between natural objects and art objects or any other man-made objects because all are equally available to aesthetic attention. It is by now a commonplace of aesthetic theory that the confusion in

distinguishing between the beauty of a sunset and the beauty of the painting of a sunset arose less from a failure to distinguish between the natural and the artificial than from attributing the beauty in the painting not to the painting *per se*, but to the subject it depicted.

The subjectivist position is echoed in Marxist aesthetics in which all things, including art and objects of nature, are artificial, and our perception and evaluation of them are a social product. This again does not mean that there is no distinction between art and nature, only that they can interpenetrate and overlap at any point depending upon how and when man finds beauty, or takes up the aesthetic position. Nature does not find beauty in nature, but a man from one social and historical milieu will find only wildness and chaos in a mountain landscape where one from another context will discover in it the sublime. In the latter case aesthetic quality emerged as a quality "due to man, in the course of social process, gazing at a piece of his environment."⁴⁶ If we accept the argument we may conclude with Morse Peckham arguing in another context, that "a work of art is any perceptual field which an individual uses as an occasion for performing the role of the perceiver."⁴⁷ The scope and focus of that perceptual field would be a product of prevailing ideologies of a specific social and historical moment (as would be the need at another moment to make sharp formal distinctions between objects of art and nature).⁴⁸ The concept of a perceptual field is, of course, admirably suited to our notion of the sculptures as areas of interactive behaviour between sculptor and observer.

If the sculptures can function like nature then there is little problem in understanding them as vehicles for "finding out what the world's like."⁴⁹ To seek renewal by a return to the most basic of sources is also to take one's place within the history of art whereby art has regularly sought validation of its goals by reference to

nature, no matter that the definition of nature has been a slippery one capable of encompassing a gamut of existential and transcendental truths. But because the new sculptures originate their examination of the phenomena of the world of existence prior to and during their synthesis into larger wholes, they can perhaps claim themselves once and for all rid of unexamined assumptions and preconceptions. And in so far as it is not just the content of nature which is examined, but the direct experience of the generation within the subject of the phenomena of the natural field, the sculptures would appear to uphold, once more, nature as the ultimate source for art's verification.

History may, of course, prove the current methods of art to be as naive as many earlier ones in modern history (without thereby disqualifying the resulting works), but for the present they stand as methods to pursue a modest and skeptical enterprise without patience for *a priori* notions, choosing instead to pose questions at the most humble roots of experience; parallel in manner in science, for instance, to Jean Piaget who initiates his study of human psychology and builds his epistemological theories from the first behaviour of the child as it issues from the womb, seeking experimental strategies to purge his studies of the slightest taint of ideological, metaphysical or subjective coefficients. Though we must not confuse science's quest for knowledge and art's imperative to plumb the depths of human experience, we should perhaps be as humble in our demands of art as we are in our expectations of science. Current investigation in art or science may have to be satisfied to pose the particular question and resist philosophy's traditional ambition to strive for total knowledge. In opting for science over philosophy because the former begins with the particular question, Piaget poses the general problem succinctly: "Total knowledge is at the present

time, and perhaps forever, an affair of provisional synthesis and of partly subjective synthesis, because it is in fact dominated by value judgements which are non-universal but particular to certain collectives and even to certain individuals."⁵⁰

In an earlier age we would not have needed to make the distinctions between the goals of art or science and philosophy. Goethe, perhaps the last of the great universal geniuses, understood his individual activities in law, politics, botany, zoology, geology, literature, painting, theatre, as only fragments, as he called it, of one great confession. But Goethe also lived at the beginning of the modern period which saw the rapid progress of scientific and technical developments whose all-pervasive influence so thoroughly dominates contemporary life. His reactions to those beginnings provide a useful perspective for the evaluation of the methods, content and ambitions attributed to the sculptures.

The ordinary power of mathematics and the correctness of the scientific method, whose validity one usually assumes to be beyond question, were questioned very seriously indeed by Goethe, to whom Newton's optics amounted to a fateful bargain with the Devil.⁵¹ In basic ways Goethe's attitude toward experience of the world coincides with that of the present sculpture in so far as he maintained that all observations and understanding of nature should begin with directly observable prime experience, in free natural happenings available to the immediate sense perceptions. What Goethe rejected was the isolated order of phenomena wrested from nature with the intermediacy of scientific instruments. He recognized that knowledge depended on the synthesizing and structuring of information derived from observation, but at a certain point, he insisted, theorizing reached a frontier of abstraction which should not be

overstepped. For science to become detached from the sensory world and enter the boundless region of abstraction could, in Goethe's view, only lead to harm. The evil of modern science was that it distorted nature by reducing it to what instruments or mathematics could demonstrate. As a consequence it became separated from man himself. What is to happen, for example, to all that is true in experience which cannot be reduced to mathematics or defined by experiment? Werner Heisenberg maintains that it was not that Goethe underestimated the tremendous potential of science. It was the consequences of the fragmentation of human life that he feared and the real danger inherent in entering into a Faustian bargain with forces which seemed incapable of being controlled. It is not at all certain, as Heisenberg argues, that the knowledge obtained by science is of any "value" on the larger scale of things, and herein lies Goethe's cardinal objection to post-Newtonian science, that its methodology would divorce the concepts of "correctness" and "truth".⁵²

With Heisenberg we may accept the "correctness" of the knowledge achieved by modern science at the same time as we question its value. From our somewhat skeptical viewpoint, in the fourth quarter of the twentieth century, the spectacular results of scientific and technological "progress" have raised threats and dangers to the survival of man at least equal to the benefits it has given him. In everyday life technology has delivered man into a systematically prefabricated world of things and ideas whose web is so pervasive that to extricate oneself from it is to deliver oneself from one illusion of independence to another. Goethe's attitude to modern science may in many ways have been naive and perversely stubborn but his belief that a totally integrated human experience of the world depends upon being grounded in "seeing, knowing,

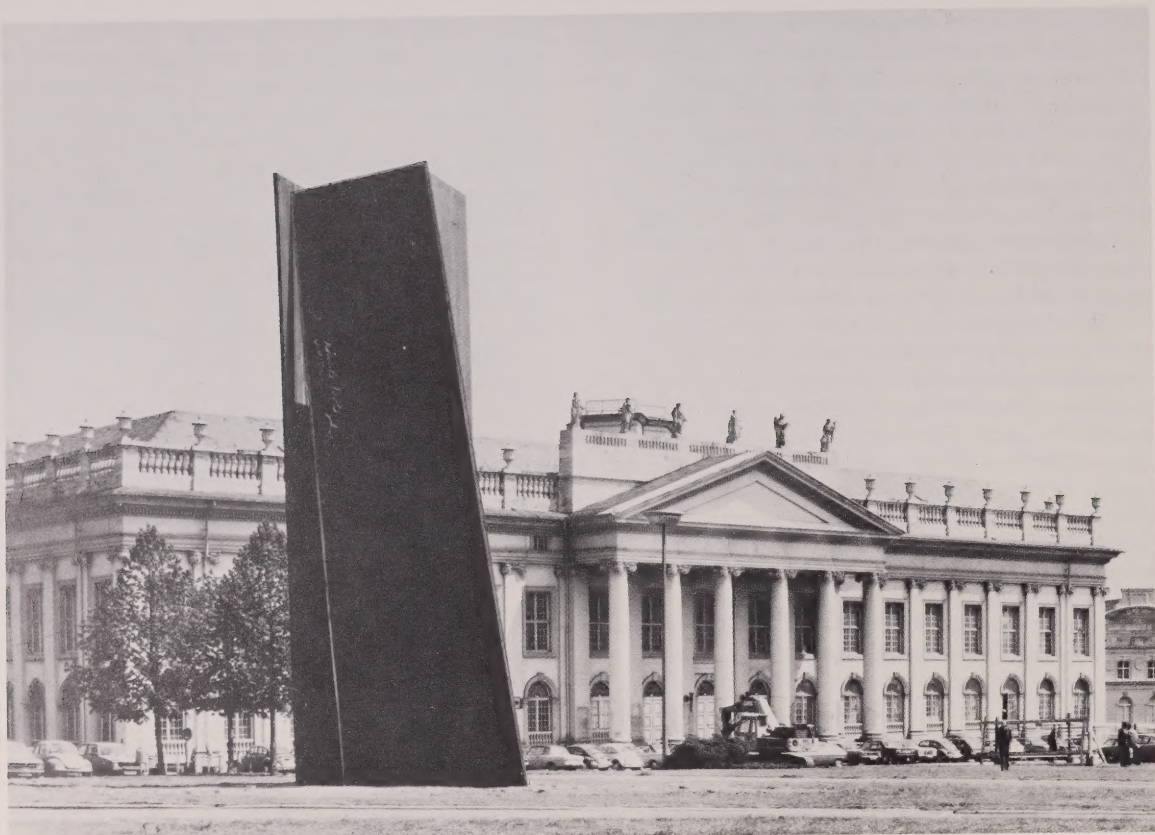
sensing, believing'⁵³ remains incontrovertible. In methodology he was an incipient phenomenologist and prefigures some of the basic imperatives of contemporary sculpture, surely because it is the same Devil which is being addressed.

The reasons for the thrust of Goethe's rejection of science (and, as it occurs, his parallel dislike of Romantic art), strike us with special interest because they are another example of the apparent reach of common problems across the almost two centuries between the beginning of the modern age and our own position in it. In terms of sculpture critics during the 1960s soon noticed the formal similarity between Minimalist objects and the austere geometry of neo-classical structures, especially the projects of Boullée and Ledoux. Earthworks, rightly or wrongly, were analyzed as latter-day versions of the picturesque in so far as both were forms of man-made nature.⁵⁴ The interpenetrability of art and nature in eighteenth century aesthetic attitudes has, as discussed above, become less problematic as a consequence of Minimalist aesthetic positions. Recent sculpture's use of ancient and prehistoric forms, such as Morris's *Labyrinth* and his Kassel stone constructions, can be understood as a perpetuation of the search for renewal through a return to sources in the tradition of historicism which originated in the eighteenth century's first classical revivals. And, finally, it has not gone unobserved that one of the first minimal sculptures, in appearance at least, was designed by none other than Goethe, in 1777, for the park at Weimar.⁵⁵

Goethe rejected Romantic art for the same reason that he rejected science, because it failed to proclaim the reality of the world. Romantic art, according to his understanding of it, alienated itself by seeking its home in the solitude of the artist's soul. There too lay the risk of losing touch with the centre of things and of opening

art to a sort of boundless emotionalism and morbid exaggerations as dangerous as the abstractions of science.⁵⁶ If we presume between Goethe and the new sculptures a shared ambition towards fully integrated human experience, that would seem contradicted by the private conditions of our experience of the sculpture. A Cézanne, a Matisse or a Caro are fruitfully viewed in company. They have objective components and form the subject of discourse. In these sculptures a companion gets in the way. It is true that Trakas finds interesting the personal physical encounters with others within his sculptures,⁵⁷ and Fry has drawn attention to the physical situation of, without preparation, meeting others in the narrow passageway of Morris's *Labyrinth*;⁵⁸ nevertheless even those experiences focus in the self. In the end one needs solitude to be able to watch and listen to oneself measure the experience from step to step. The other person shatters the necessary privacy.⁵⁹

Because of recent sculpture's privateness of experience and its orientation towards nature it has been rightly argued it belongs entirely within the longer history of the Northern Romantic Tradition of art as for and by the "alienated and disaffected segment of the middle-classes."⁶⁰ And there may indeed be analogies of experience between Friedrich's lone monk on the seashore facing the immensity of nature and a modern visitor to Documenta 6 dwarfed, even threatened, by the leaning monumentality of Serra's *Terminal* (1976/7) (p. 46, 47). Friedrich's monk, however, is condemned to eternal alienation unless unified with the infinite in some transcending mystical experience. The Documenta 6 visitor has the option to circle and to enter the Serra and to measure it, inside and out, to incorporate it into his behavioural experience. If he is left with an irresolvable paradox between appearance and fact then it is not because of something withheld



Richard Serra, *Terminal*, 1977; Cor-ten steel, 4 plates 12' × 41' × 2³/₄", Documenta 6, Kassel, West Germany. Photos courtesy Leo Castelli Gallery

from human experience, but a truth grounded in incontrovertible literal experience.

The remarkable optimism in so monumental a manifestation of ambiguity is at some variance with the pessimism which prevailed some decades ago, in the mid-century years of post-war Existentialism, as a consequence of the similar realization of human finitude. If the basic experience of the sculptures occurs in privacy that does not necessarily carry implications of incommunicability. At a time when subjectivity has lost its centre as the source of meaning and when we reject the notion of the "inner man" and replace it by that of the "man in the world," then sculpture can share with philosophy a confidence of being in touch with "things in themselves" when it aims its efforts at penetrating to the very sources of our experiences of the world through the relationships which we establish with it by our perceptual behaviour.

Is there in all of this the basis for the re-establishment of a truly inclusive humanist art, on the model of western art before the modern era? The question is too large. We should ask for no more than what is possible. If the current sculpture is not in the image of man, at least, in a curious but very real way, it places man at the very centre of itself.

Roald Nasgaard
Curator, Contemporary Art
Art Gallery of Ontario



NOTES

1. Raymond Chandler, *The Long Goodbye*, New York (1954), 1976, 21.
2. M. Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, London, 1962, 258.
3. Weizsäcker, cited by Jean Piaget, *Psychology and Epistemology*, trans. Arnold Rosen, Harmondsworth, 1977, 66.
4. Edward F. Fry, "Introduction," *Projects in Nature, Eleven Environmental Works Executed at Merriewold West, Far Hills, New Jersey*, 1975, n.p.
5. Robert Morris, "The Art of Existence," *Artforum*, IX, 5 (January 1971), 29.
6. Whitney Museum of American Art, *200 Years of American Sculpture*, New York 1976, 214 - 247.
7. In conversation with the author, 1978.
8. See catalogue insert, The Tate Gallery, *Robert Morris*, 1971.
9. "To roll to crease to fold to stone to bend to shorten to twist . . ." See Grégoire Müller, *The New Avant-Garde*, New York, 1972, 94.
10. Documented in Richard Serra, "Shift," ed. by Rosalind Krauss, *Arts Magazine*, 47, 6 (April 1973), 49 - 55.
11. *Ibid.*, 50 . . .
12. In relation to an earlier work David Rabinowitch wrote, "In the making of this work I became increasingly aware that it was concerned with questions of the status of nature in relation to the construction of art." *Imp(ul)se*, iv, 3 (Fall, 1975), 55. See also Kenneth Baker, "David Rabinowitch: The Claims of Experience," *Arts Magazine*, 49, 5 (January 1975), 54 - 56, and Rabinowitch's "Provisional Notes on the 'Romanesque' Sculptures," in this text, 71.
13. Robert Morris, "Observations on the Observatory," *Sonsbeek 71*, Arnhem 1971, 57. Destroyed after the closing of the 1971 Sonsbeek exhibition, Observatory was reconstructed in 1977 in Oostelijk Flevoland, The Netherlands, on a larger scale.
14. Robert Morris, "The Art of Existence," 28.
15. Robert Morris, "Aligned with Nazca," *Artforum*, xiv, 2 (October 1975), 39.
16. Kate Linker, "George Trakas and the Syntax of Space," *Arts Magazine*, L, 5 (January 1976), 94.
17. Robert Morris, "Notes on Sculpture," *Minimal Art*, ed. Gregory Battcock, New York, 1968, 232.
18. Donald B. Kuspit, "Richard Serra's City Piece," *Arts Magazine*, 49, 5 (January 1975), 48.
19. Robert Morris in *Documenta 6*, I, Kassel, 1977, 210.
20. See Philip Monk, "David Rabinowitch: Recent Sculpture," *Parachute*, 8 (Autumn 1977), 22 - 24.
21. My use of the terms "centrifugal and centripetal" would seem to contradict Morris's use in "Aligned with Nazca," *ibid.*, 39, when he describes 1960s sculptural space as "centrifugal and tough, capable of absorbing monumental impulses", in contrast to today's which is "centripetal and intimate, demanding demarcation and enclosure." Whereas Morris focuses on the effect of the sculpture within its space, I have in mind the internal structural relations of the sculpture.
22. Morse Peckham, *Man's Rage for Chaos*, New York, 1967, 173.
23. Robert Morris, "The Present Tense of Space," *Art in America*, 66, 1 (January - February 1978), 70 - 81. An essential article for amplification of the ideas reviewed here.
24. *Ibid.*, 76
25. *Ibid.*, 78
26. Morris used mirrors again in the 1968 untitled cotton waste - mirror pieces and regularly since 1976 in large environmental installations designed to contradict our understanding of the spatial definition of the containing gallery spaces (the Sonnabend Gallery, New York, 1975/6, The Louisiana Museum, Humlebaek, 1977, Williams College, Amherst, Mass., 1977 and Portland Center for the Visual Arts, 1977).
27. See Morris, *ibid.*, 80, note 9.
28. Cited in Philadelphia College of Art, *George Trakas: Columnar Pass*, 1977, 6.
29. George Trakas, Xeroxed notes for *Columnar Pass*, 3.
30. *Ibid.*, 3.
31. *Ibid.*, 5.
32. See Albert Elsen, *Rodin*, New York, The Museum of Modern Art, 1963, 82 - 87; and Jack Burnham, *Beyond Modern Sculpture*, New York, 1968, 25 - 26.
33. Rosalind Krauss, *Passages in Modern Sculpture*, New York, 1977, 168 - 9.
34. Roald Nasgaard, "Simultaneous Activity: The Current Work of Anthony Caro," *Arts Magazine*, 49, 5 (January 1975), 72 - 73.
35. See especially Burnham; Krauss; and Annette Michelson, "Robert Morris: An Aesthetic of Transgression," *Robert Morris*, The Corcoran Gallery of Art, 1969. Throughout this essay I am particularly indebted to the latter two, as well as to Morris, "The Present Tense of Space."
36. Marcel Proust, *Swann's Way*, (1913) trans. G. K. Scott

- Montcrieff, New York Modern Library, 1978, 5.
37. For an analogy between Proust and recent sculpture see also Krauss, 283, 287.
 38. Merleau-Ponty, 234.
 39. *Ibid.*, 82.
 40. *Ibid.*, 142.
 41. *Ibid.*, 129, 130.
 42. The descriptions of an active mode of perceptual behaviour in the texts from Chandler, Proust and Merleau-Ponty could be given a firmer foundation with reference to the developmental psychology of Jean Piaget which posits knowledge as "an operation that constructs its objects." The function of bodily activity in aesthetic perception can be evaluated in terms of Piaget's "cognitive stages" of childhood from motor intelligence to the possibility of formal operations. The stages do not supersede one another but accumulate, and throughout life knowledge and experience depend on their interaction among themselves and with the external world. Hans. G. Furth, *Piaget and Knowledge*, Englewood Cliffs, N.J. 1969; and Herbert Ginsberg and Sylvia Oppen, *Piaget's Theory of Intellectual Development*, Englewood Cliffs, N.J. 1969, provide excellent summaries of Piaget's theoretical position which can be applied by the reader to the present argument.
 43. Robert Pincus-Witten, "The Seventies," *A View of a Decade*, Museum of Contemporary Art, Chicago, 1977, 20.
 44. Samuel H. Monk, *The Sublime*, New York, 1935, 58.
 45. *Ibid.*, 8.
 46. Christopher Caudwell, "Beauty and Bourgeois Aesthetics," *Marxism and Art*, ed. Berel Lond and Forest Williams, New York, 1972, 210.
 47. Peckham, 68.
 48. See also Peckham, 17, quotation from Teddy Brunius, "The Uses of Works of Art," *The Journal of Aesthetics and Art Criticism*, XXII, 1963, 127. "The point is often made in definitions of art that a work of art is man-made. But we know that the Chinese connoisseurs conducted rules for the use of natural stones just as if they were works of art. These natural stones were taken from their original places . . . [but] they were not changed at all, but nevertheless they were works of art."
 49. Donald Judd, cited in Krauss, *op. cit.*, 244.
 50. Piaget, *Psychology and Epistemology*, 93.
 51. See Werner Heisenberg, "Goethe's View of Nature and the World of Science and Technology," *Across the Frontiers*, New York, 1974, 122 - 141.
 52. *Ibid.*, 132.
 53. *Ibid.*, 133.
 54. Sidney Tillim, "Earthworks and the New Picturesque," *Artforum*, VII, 4 (December 1968), 43.
 55. See Robert Rosenblum, *Transformations in Late Eighteenth Century Art*, Princeton, 1967, 150f, plate 181.
 56. See Heisenberg, 134.
 57. In conversation with the author, 1978.
 58. Edward Fry, "Introduction," *Robert Morris/Projects*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1974.
 59. This is not to suggest that the strategies for focusing attention on the sculptural experience are not applicable to situations of human interaction. See, for example, Kenneth Baker, *op. cit.*, 56: who suggests an analogy, our experience of a Rabinowitch sculpture and "our perceptions of each other's expressive behaviour."
 60. Fry, *Projects in Nature*.

Robert Morris

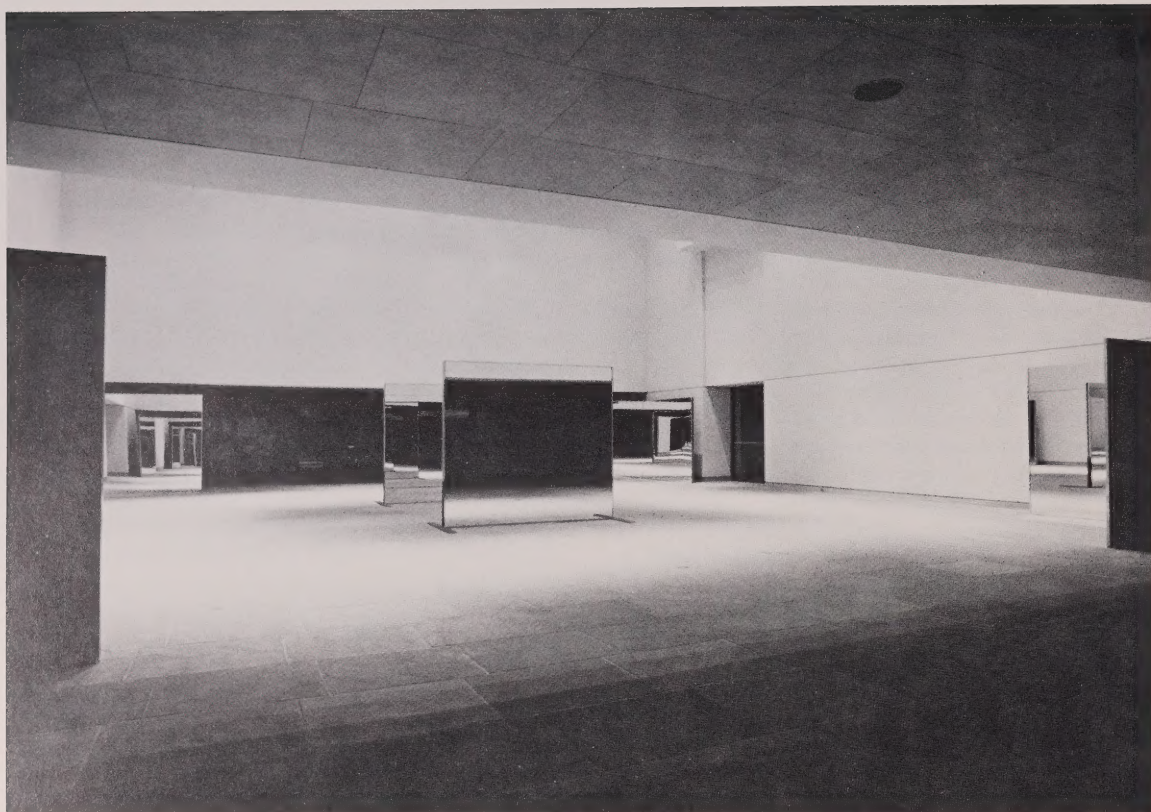
Robert Morris: extracts from "The Present Tense of Space"

What I want to bring together for my model of "presentness" is the intimate inseparability of the experience of physical space and that of an ongoing immediate present. Real space is not experienced except in real time. The body is in motion, the eyes make endless movements at varying focal distances, fixing on innumerable static or moving images. Location and point of view are constantly shifting at the apex of time's flow. Language, memory, reflection and fantasy may or may not accompany the experience. Shift to recall the spatial experience: objects and static views flash into the mind's space. A series of stills replaces the filmic real-time experience. Shift the focus from the exterior environment to that of the self in a spatial situation, and a parallel, qualitative break in experience between the real-time "I" and the reconstituting "me" prevails. As there are two types of selves known to the self, the "I" and the "me," there are two fundamental types of perception: that of temporal space and that of static, immediately present objects. The "I," which is essentially imageless, corresponds with the perception of space unfolding in the continuous present. The "me," a retrospective constituent, parallels the mode of object perception. Objects are obviously experienced in memory as well as in the present. Their apprehension, however, is a relatively instantaneous, all-at-once experience. The object is moreover the image par excellence of memory: static, edited to generalities, independent of the surroundings. The distinction is a thoroughgoing one dividing consciousness into binary modes: the temporal and the static. The distinction holds true whether consciousness is representing to itself the world, or its first division, the self.

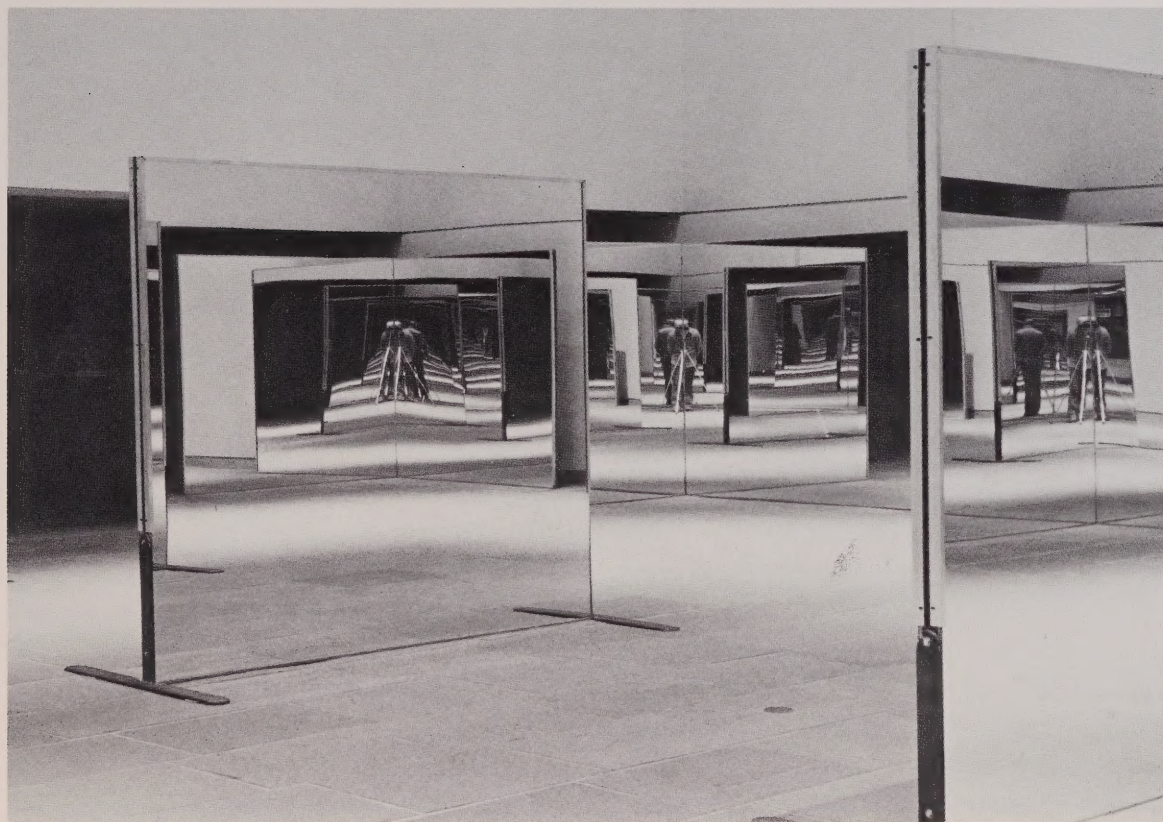
The perception of space is one of the foremost "I" type experiences. In the recall and reflection of that type of experience the "I" is transmuted into the domain of the "me." Memory is the operative element here. The dimension of time keeps the "I" and the "me" from coinciding. In the relatively immediate perception of objects - encounter followed by assessment and judgement - there is little stretch or gap between the two modes. Spatial experience, requiring physical movement and duration, invariably puts a stretch between the modes.

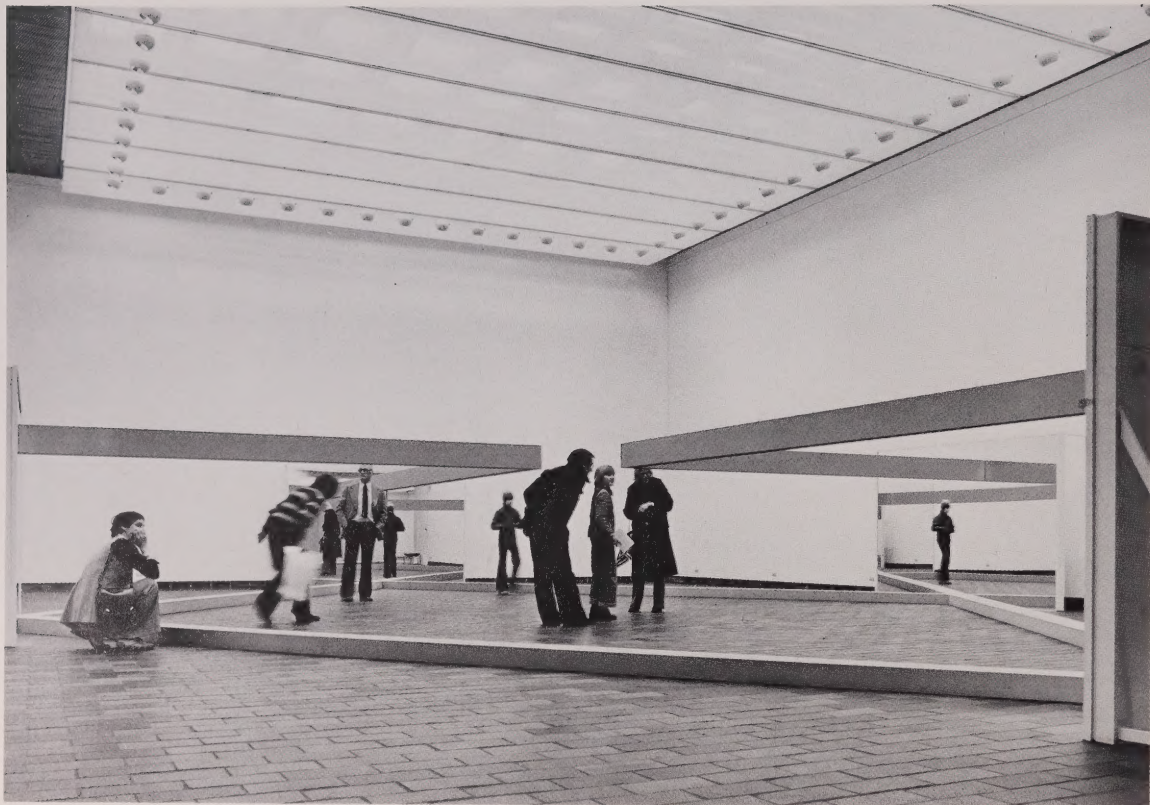
The heightened consciousness of art experience must always terminate in the "me" mode of judgement. Since it is so heavy on this end, so fixed by language, history and photography, little attention has been given to making qualitative distinctions between work which begins as objects - and has less distance to go toward a "me" mode - and work located within space which has much further to go, literally and otherwise, toward judgmental summation. It is, of course, space- and time-denying photography which has been so malevolently effective in shifting an entire cultural perception away from the reality of time in art which is located in space.

Art in America, January - February 1978. Extract courtesy of *Art in America* and Robert Morris.

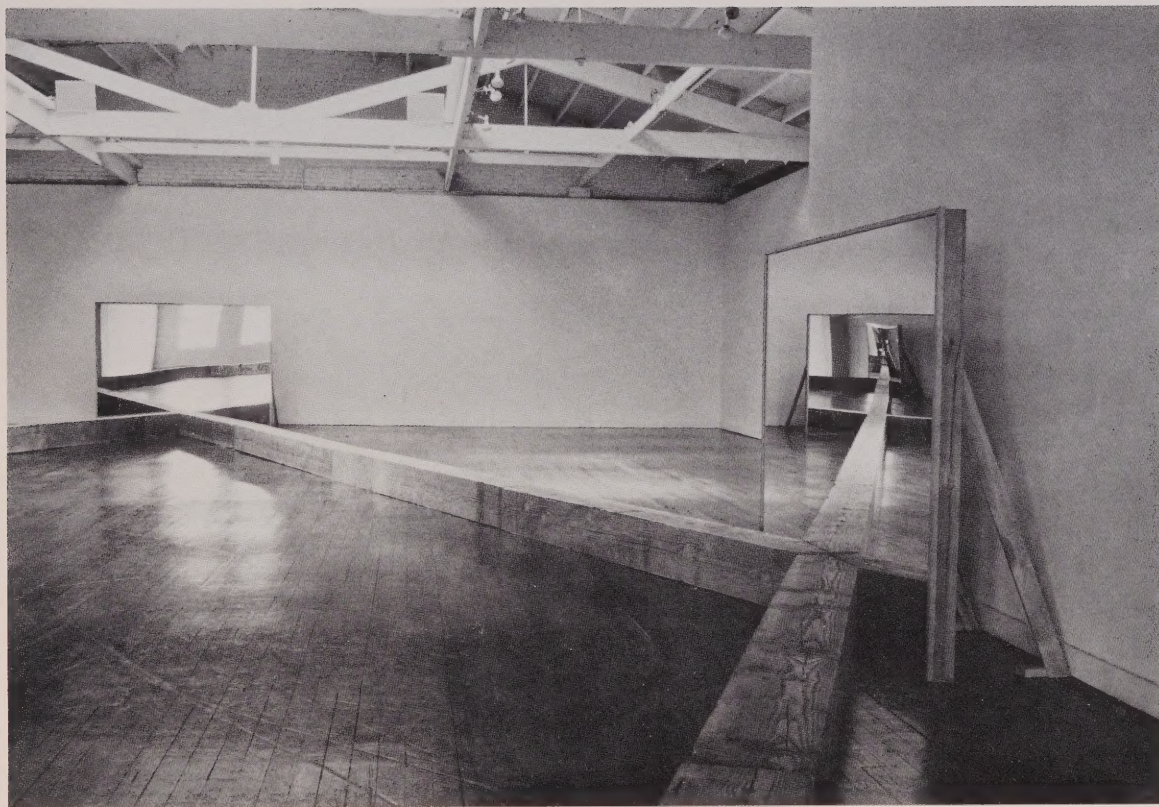


Robert Morris, *Twelve Mirrors*, 1976 - 77; 12 mirrors, each
7' × 8'. Leo Castelli Gallery. Photo: Robert Morris

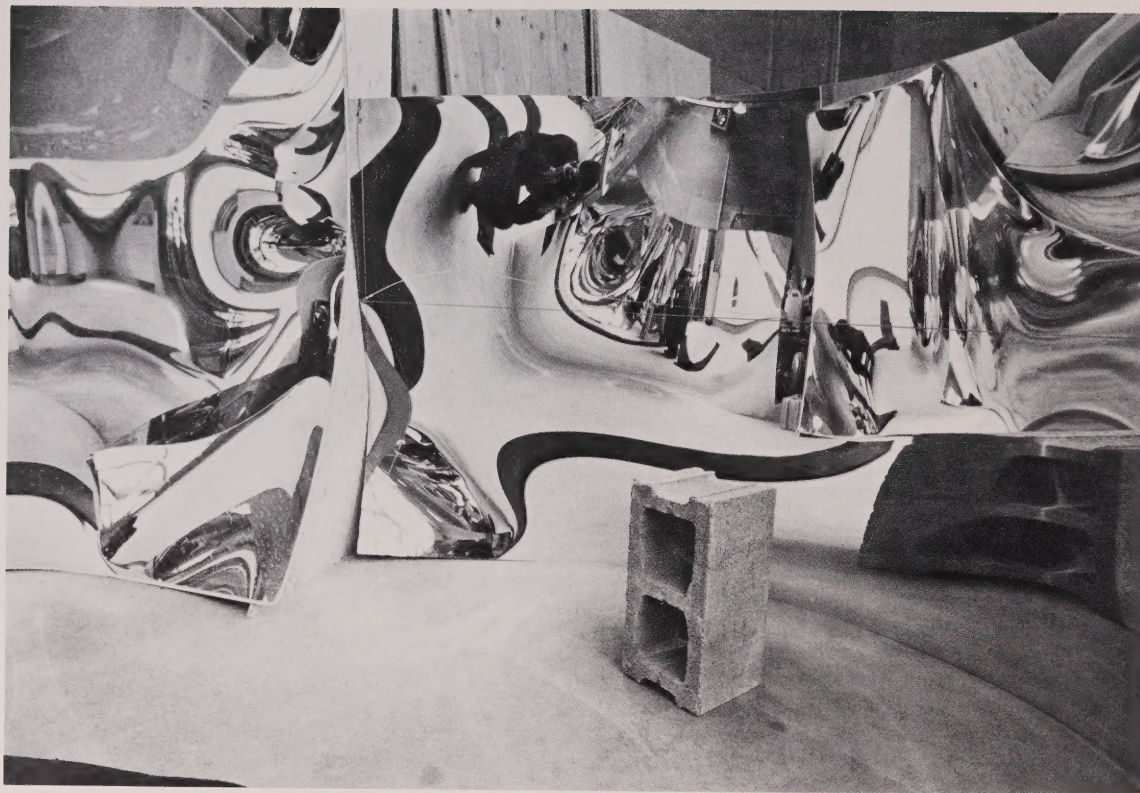




Robert Morris, *Untitled*, 1977; mirrors, each $6\frac{3}{4}' \times 9\frac{3}{4}'$, painted plywood. Louisiana Museum, Denmark



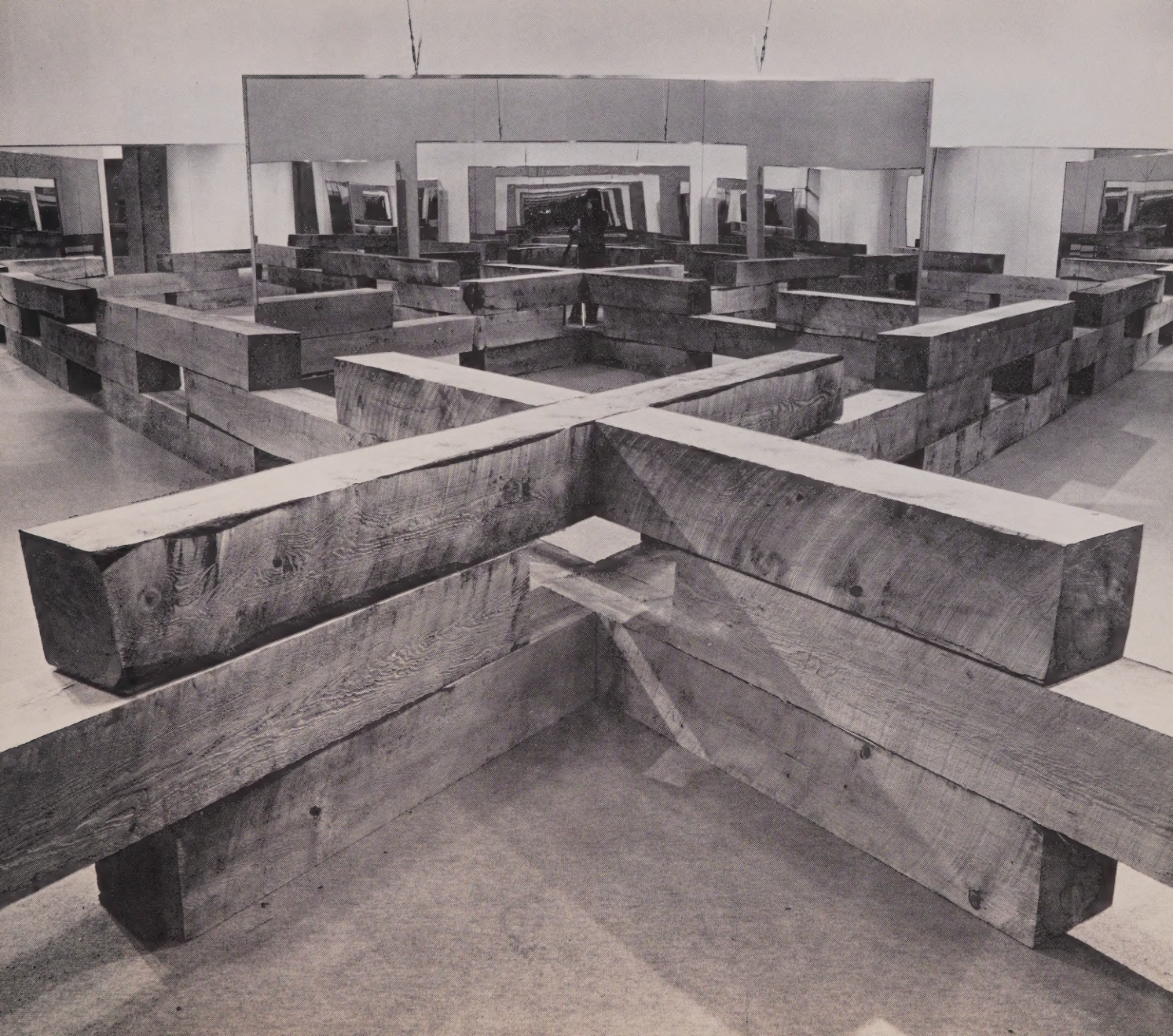
Robert Morris, *Untitled*, 1977; mirrors, each 6' × 8', Douglas fir timbers, 12" × 12". Portland Center for the Visual Arts.
Photo: Charles S. Rhyne

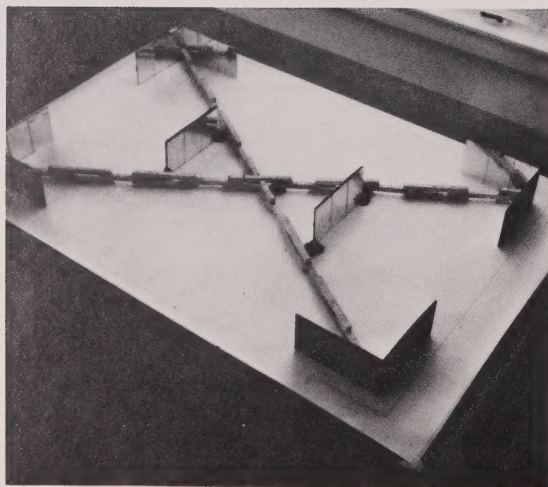


Robert Morris, *Mirror Pieces*, 1978; parabolic mirrors and objects. Photo: Robert Morris



Robert Morris, **Untitled**, 1978; wood and mirrors,
space c. 90' × 60'. Installation, Sam and Ayala Zacks
Wing, North Gallery, Art Gallery of Ontario, 1978





Robert Morris, plan and model for installation in Art Gallery of Ontario, 1978









ROBERT MORRIS

Born Kansas City, Missouri, 1931
Moved to New York, 1961

EDUCATION

University of Kansas City, Kansas City Art Institute,
1948 - 1950
California School of Fine Arts, 1951
Reed College, Oregon, 1953 - 1955
Hunter College (graduate work), 1961 - 1962
Assistant Professor, Hunter College, 1967 to present.

ONE - ARTIST EXHIBITIONS

1957
Dilexi Gallery, San Francisco
1958
Dilexi Gallery, San Francisco
1963
Green Gallery, New York
1964
Galerie Schmela, Dusseldorf
Green Gallery, New York
1965
Green Gallery, New York
1966
Dwan Gallery, New York
1967
Leo Castelli Gallery, New York
1968
Stedelijk van Abbemuseum, Eindhoven, The Netherlands
Galerie Ileana Sonnabend, Paris (spring)
Galerie Ileana Sonnabend, Paris, *Felt Pieces* (fall)
Leo Castelli Gallery, New York
1969
Leo Castelli Gallery, New York
Galleria Enzo Sperone, Turin
Irving Blum Gallery, Los Angeles
The Corcoran Gallery of Art, Washington, D.C.



1970
The Detroit Institute of Arts, Detroit
Irving Blum Gallery, Los Angeles (drawings and lithographs)
Castelli Graphics, New York (earth projects)
Whitney Museum of American Art, New York
1971
The Tate Gallery, London
Galerie Ileana Sonnabend, Paris
1972
Leo Castelli Gallery, New York
1973
Galerie Ileana Sonnabend, Paris
Konrad Fischer Gallery, Dusseldorf
Max Protetch Gallery, Washington, D.C.
Galleriaforma, Genoa
Lucio Amelio Modern Art Agency, Naples
Ace Gallery Canada, Vancouver
Ace Gallery Venice, California
1974
Institute of Contemporary Art, University of Pennsylvania,
Philadelphia

The Sonnabend Gallery and the Leo Castelli Gallery, New York
 Galerie Art in Progress, Munich
 Alessandra Castelli Gallery, Milan
 Grand Rapids Project, Belknap Park, Grand Rapids, Michigan
 (Permanent Earthwork)
 1975
 D'Alessandro - Ferranti, Rome, Italy
 1976
 Leo Castelli Gallery and the Sonnabend Gallery, New York
 Leo Castelli Gallery, New York City
 1977
 The Louisiana Museum, Humlebaek, Denmark
 Williams College, Amherst, Massachusetts
 James Corcoran Gallery, Los Angeles
 Portland Center for the Visual Arts, Oregon
 Stedelijk Museum, Amsterdam, Holland
 Reconstruction and Permanent Installation of *Observatory*,
 Oostelijk, Flevoland, The Netherlands
 Galerie Art in Progress, Dusseldorf (*Blind Time*)
 Galerie Ileana Sonnabend, Paris (*Felt Pieces*)

SELECTED GROUP EXHIBITIONS

1963
Black, White & Grey, Wadsworth Atheneum, Hartford
 1965
Young America 1965, Whitney Museum of American Art,
 New York
 1966
The 'Other' Tradition, Institute of Contemporary Art,
 University of Pennsylvania, Philadelphia
Primary Structures, The Jewish Museum, New York
68th American Exhibition, Art Institute of Chicago (First Prize)
Annual Exhibition, 1966, Contemporary Sculpture and Prints,
 Whitney Museum of American Art, New York
 1967
American Sculpture of the Sixties, Los Angeles County
 Museum of Art & Philadelphia Museum of Art
Kompas III, Stedelijk van Abbemuseum, Eindhoven,
 The Netherlands

5th International Exhibition, The Solomon R. Guggenheim
 Museum, New York; Art Gallery of Ontario, Toronto;
 National Gallery of Canada, Ottawa; Montreal Museum of
 Fine Arts (Purchase prize)
 1968
Minimal Art, Gemeentemuseum, The Hague, The Netherlands
Art of the Real: USA 1948 - 1968, Museum of Modern Art,
 New York
 1968 Annual Exhibition: Contemporary American Sculpture,
 Whitney Museum of American Art, New York
 1969
New York 13, Vancouver Art Gallery
Soft Art, New Jersey State Museum, Trenton
Square Pegs in Round Holes, Stedelijk Museum, Amsterdam
When Attitude Becomes Form, Kunsthalle, Bern, Switzerland
14 Sculptors: The Industrial Edge, Walker Art Center,
 Minneapolis
Earth Art, Andrew Dickson White Museum of Art, Cornell
 University, Ithaca, New York
Anti - Illusion: Procedures/Materials, Whitney Museum of
 American Art, New York
Pop Art Redefined, Hayward Gallery, London (organized by
 the Arts Council of Great Britain)
New York Painting and Sculpture: 1940 - 1970, Metropolitan
 Museum of Art, New York
Art in Process IV, Finch College Museum of Art, New York
 1970
Spaces, Museum of Modern Art, New York
Information, Museum of Modern Art
 1971
6th International Exhibition, The Solomon R. Guggenheim
 Museum, New York
Works for New Spaces, Walker Art Center, Minneapolis
*Art & Technology Program of the Los Angeles County
 Museum of Art (1967 - 1971)*
 1972
Projektion, Louisiana Museum, Humlebaek, Denmark
Diagrams & Drawings, Rijksmuseum Kröller-Müller, Otterlo,
 The Netherlands

1973

1973 Biannual Exhibition, Whitney Museum of American Art,
New York

3D into 2D: Drawing for Sculpture, New York Cultural
Center

1974

Line as Language: 6 Artists Draw, The Art Museum, Princeton
University, Princeton, New Jersey

Interventions in Landscapes, The Hayden Gallery, M.I.T.,
Cambridge, Massachusetts

1975

Labyrinth, Philadelphia College of Art, Philadelphia,
Pennsylvania

Bodyworks, The Museum of Contemporary Art, Chicago,
Illinois

1976

Drawing Now, Museum of Modern Art, New York City

200 Years of American Sculpture, The Whitney Museum of
American Art, New York

1977

Improbable Furniture, Institute of Contemporary Art,
Philadelphia, Pennsylvania

Drawing of the 70s, The Art Institute of Chicago, Chicago,
Illinois

Words at Liberty, The Museum of Contemporary Art, Chicago,
Illinois

Probing the Earth: Contemporary Land Projects, The Hirsch-
horn Museum, Washington, D.C.

A View of A Decade, Museum of Contemporary Art, Chicago,
Illinois

Documenta 6, Kassel, West Germany

WRITINGS BY ROBERT MORRIS

- "Notes on Sculpture, Part I/II," *Minimal Art: A Critical Anthology*, Gregory Battcock, ed., New York, 1968, 22 - 235
- "Notes on Sculpture, Part III; Notes and Nonsequiturs," *Artforum*, V, 10 (Summer 1967), 24 - 29
- "Anti-Form," *Artforum*, IV, 8 (April 1968), 33-35
- "Notes on Sculpture, Part IV: Beyond Objects," *Artforum*, VII, 8 (April 1969), 50 - 54
- "Some Notes on the Phenomenology of Making: The Search for the Motivated," *Artforum*, VIII, 8 (April 1970), 62 - 66
- "The Artist Speaks: Robert Morris," *Art in America*, 58, 3 (May - June 1970), 104711. Interview by E.C. Goosens
- "Place and Process," *Avalanche*, 1 (Fall 1970) 12 - 13 (reprint of proposal for the Edmonton Art Gallery, 1969)
- "The Art of Existence. Three Extra-Visual Artists: Works in Process," *Artforum*, IX 5 (January 1971) 28 - 33
- "Observatory," *Avalanche*, (Fall 1971) 30 - 35
- "Some Splashes in the Ebb Tide," *Artforum*, XII, 6 (February 1973) 42 - 49
- "Aligned with Nazca," *Artforum*, XIV, 2 (October 1975) 26 - 39
- "Cold Oracle," *Tracks*, II, 3 (Fall 1976) 47 - 52
- "Fragments from the Rodin Museum," *October* 3 (Spring 1977) 3 - 8
- "The Present Tense of Space," *Art in America*, 66, 1 (January - February 1978) 70 - 81

SELECTED BIBLIOGRAPHY

- Antin, David. "Art & Information, 1: Grey Paint, Robert Morris," *Art News* 65, 2 (April 1966) 22 - 24
- Minimal Art*, Haags Gemeentemuseum, Den Haag, 1968. Exhibition catalogue
- Pleynet, Marcelin. "Peinture et 'Structuralisme'." *Art International*, XII, 9 (November 1968), 29 - 34.
- Battcock, Gregory. *Minimal Art. A Critical Anthology*, New York, 1968
- When Attitudes Become Form*, Kunsthalle, Bern, 1969. Exhibition catalogue
- Anti-Illusion: Procedures/Materials*, The Whitney Museum of American Art, New York, 1969. Exhibition catalogue. Texts by James Monte and Marcia Tucker
- Sharp, Willoughby. "Place and Process," *Artforum*, VIII, 3 (November 1969), 46
- Robert Morris, The Corcoran Gallery of Art, Washington, D.C. and the Detroit Institute of Arts, 1969 - 70. Exhibition catalogue. Text by Annette Michelson
- Information*, The Museum of Modern Art, New York, 1970 ("A Method for Sorting Cows by Robert Morris"). Exhibition catalogue
- Robert Morris, The Whitney Museum of American Art, New York, 1970. Exhibition catalogue. Text by Marcia Tucker
- Calas, Nicolas. "Wit and Pendency of Robert Morris," *Arts Magazine*, 44, 5 (March 1970), 44 - 47
- Feider, Philip, "New York: Spaces, Museum of Modern Art; *Art in Process IV*, Finch College," *Artforum*, VIII, 6 (February 1970), 69 - 70
- Burnham, Jack. "Robert Morris. Retrospective in Detroit," *Artforum*, VIII, 7 (March 1970), 67 - 75
- Michelson, Annette. "Three Notes on an Exhibition as a Work," *Artforum*, VIII (June 1970), 62 - 64
- Robert Morris, The Tate Gallery London, 1971. Exhibition catalogue. Essays by Michael Compton and David Sylvester, writings by the artist
- Sonsbeek '71*, Sonsbeek Foundation, Arnhem, The Netherlands, 1971. Exhibition catalogue. Statement by the artist

A Report on the Art and Technology Program of the Los Angeles County Museum, Los Angeles, The Los Angeles County Museum of Art Exhibition catalogue. Text by Maurice Tuchman

Müller, Grégoire and Gianfranco Gorgono. *The New Avant-Garde/Issues for the Art of the Seventies*, New York, 1972

Krauss, Rosalind. "Sense and Sensibility, Reflections on Post '60s Sculpture," *Artforum*, XII, 3 (November 1973) 43 - 53

Lippard, Lucy. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. New York, 1973

Robert Morris/Projects. Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1974. Exhibition catalogue. Introduction by Edward Fry

Robert Morris Grand Rapids Project. Grand Rapids Art Museum, 1974. Exhibition catalogue. Introduction by Edward Fry

Kozloff, Max. "Reviews: Robert Morris," Institute of Contemporary Art, Philadelphia, *Artforum*, XII, 10 (June 1974), 65 - 6

Fry, Edward. "Robert Morris: The Dialectic," *Arts Magazine*, 49, 1 (September 1974) 22 - 24

Gilbert-Rolfe, Jeremy. "Robert Morris: The Complication of Exhaustion," *Artforum*, XII, 1 (September 1974) 44 - 49

200 Years of American Sculpture. The Whitney Museum of American Art, New York, 1976. Exhibition catalogue. Texts by Barbara Haskell and Marcia Tucker

Het observatorium van Robert Morris, Stedelijk Museum, Amsterdam, 1977. Exhibition catalogue. Interview with Robert Morris

Documenta 6, Kassel, 1977, I, 210 - 11. Exhibition catalogue. Statement by the artist

Tuchman, Phyllis. "Minimalism and Critical Response," *Artforum*, XV, 9 (May 1977) 26 - 31

Krauss, Rosalind. *Passages in Modern Sculpture*, New York, 1977

David Rabinowitch

David Rabinowitch:

Provisional Notes on the 'Romanesque' Sculptures

These notes refer specifically to the following works:

a) *Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #1*, 1973 - 74; solid mild steel, $2\frac{1}{2}'' \times 6' \times 8'$. Collection of the artist.

b) *Metrical (Romanesque) Constructions in 3 Masses and 3 Scales*, 1973 - 4; solid mild steel, $2'' \times 7' \times 10'$. Collection of the artist.

c) *Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #2*, 1975 - 1976; solid mild steel, $2'' \times 6'8\frac{1}{2}'' \times 5'9''$. The National Gallery of Canada.

d) *Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #3*, 1976; solid mild steel, $1\frac{15}{16}'' \times 12'2'' \times 6'5''$. First shown in Kassel, 1977. Galerie m, Bochum.

e) *Metrical (Romanesque) Construction in 5 Masses and 2 Scales #4*, 1976; solid mild steel, $4'' \times 12' \times 8'$. First shown in Bochum, 1977. Ruhr-Universität, Bochum.

f) *Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #5*, 1975 - 6; solid mild steel, $2'' \times 5' \times 6'$ (approx.). First shown in Cologne, 1978. Galerie m, Bochum.

g) *Metrical (Romanesque) Constructions in 5 Masses and 3 Scales #1*, 1976 - 77; solid mild steel, $3'' \times 12' \times 8'$. First shown in Bochum, 1977. Collection of Alexander von Berswordt.

h) *Metrical (Romanesque) Constructions in 5 Masses and 3 Scales #2*, 1977 - 78; solid mild steel, $6'' \times 15' \times 15'$. First shown in Toronto, 1978. Carmen Lamanna Gallery and the artist.

General Remarks

I

Certain persons believe it contradictory to suppose that the artist can profitably interest himself in things of the world which, the artist acknowledges, in some sense are fundamental to his art and also, consciously, work independently from these seeking an art which must be judged wholly through its observable character.

Seemingly these persons would establish for the artist the status of his inspiration. But they will have serious difficulty with, for example, a very simple, if extreme, case: we are constrained by experience to understand the cathedral at Rouen and the great paintings of it entirely apart from one another. If anyone doubts this let him try to grasp the pictures as referenced to the church.

History and Art are badly muddled by the perversion which concocts of the world literal representations. Thus is born a blindness to things themselves which, magically, transmutes knowledge into second hand learning.

II

In reading these notes it is important to keep continually before one the crucial distinction between relations which may be stated and other things, permanently outside of general definition and description, which only are. Written or spoken interpretations of art should be doomed then to eventual uselessness, the condition responsible for this being a living subject. So if interpretations are of value,



Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #5, 1975 - 76; solid mild steel, 2' x 5' x 6' (approx.). First shown in Cologne, 1978. Galerie m, Bochum. See page 16.

this will be limited to the interest they generate as written documents.

The correlation between thoughts and sentences on the one hand and exterior things like art on the other is of course something an individual must invent for himself. It should not be thought that because of this interpretations possess only private truth - whatever that may mean. I think in fact that many works of art have capacity to prove the concept 'private truth' a contradiction. What follows are some few possible correlations which to me seem justified.

A1 The assemblage of masses (horizontal construction) and scale properties (vertical construction) are autonomous groups conceived through their own members.

A2 Relations seen between these groups are necessarily interpretations.

A3 All constructions are in every respect freely chosen.

A3 All constructions are of a rational character.

A5 Rationality is nowhere identified with intention.

A6 Rationality obtains through seeing acts.

A7 Memory cannot stand in real relation with any adequate apprehension: perception destroys memory by its own act.

A8 The role of the observer in art is not one of an investigator of motives underlying a consciously made world but rather as a discoverer of the structures of his own judgement within a world he experiences as external and of a fully achieved desire.

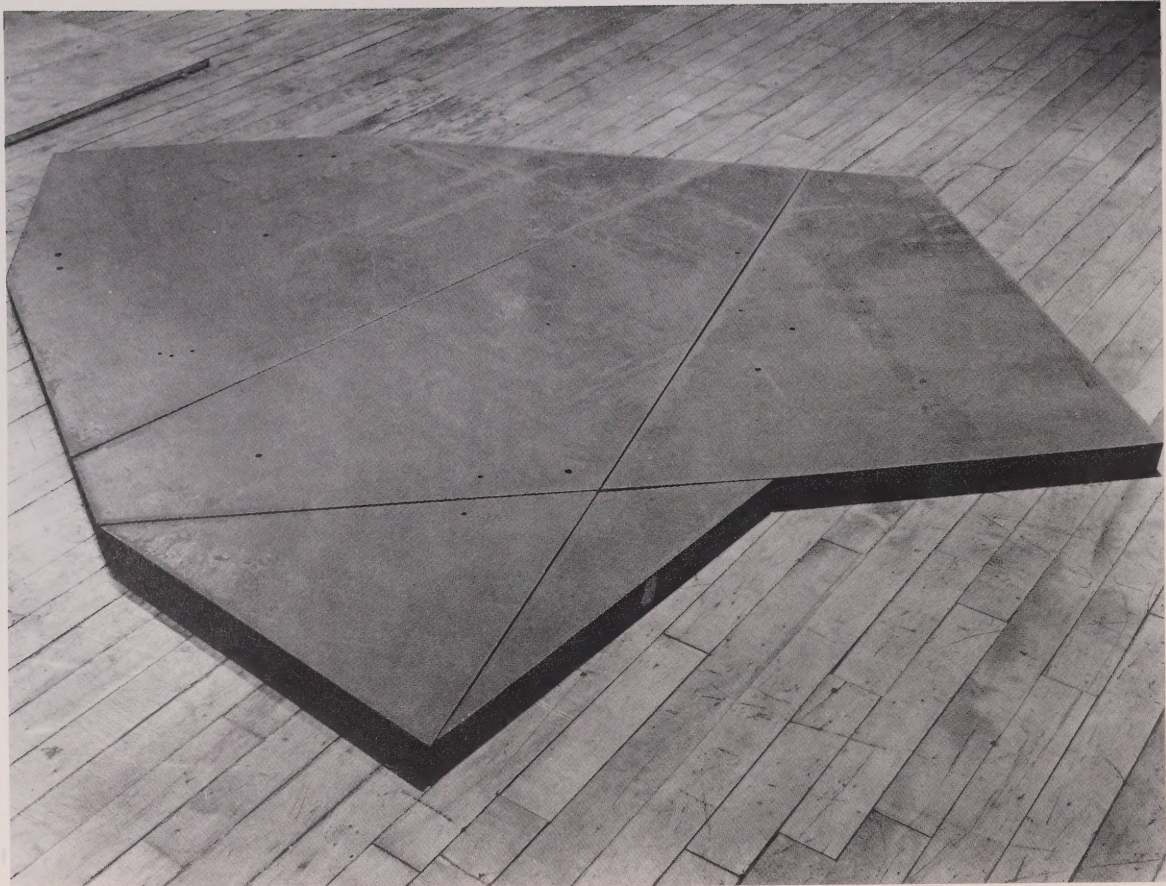
Comments on the horizontal construction

B1 All views present total recognition of every mass operation; i.e. at any instance of the reorientation of the plane the operations of mass and their relations are preserved. The enduring relations of the operations of mass, therefore, are not grasped as variant, all variation being placed on the side of unique apprehension. Thus is retained simultaneously the externality of relation and internalized truths.

B2 The horizontal construction founded upon straight things renders of perspective a quite limited though definite role under observation.

B3 Perspectival considerations are only one class of variant structure; it is a partial means of interpretation, its use directed against the belief that appearances can be associated with truths.

B4 The potential for the destruction of any unified perspective renders it dependent on conditions external to it; i.e. judgements may never rest upon it alone. As such, judgement based on perspective is able to play a conscious role with respect to the extension of the physical plane itself. It is in this sense that I refer to the perspectival plane as a device. This device has as its basis the physical constructions of parallelism and of congruent metric.



Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #1, 1973 - 74; solid mild steel, 2 1/2" x 6' x 8'. Collection of the artist.

C1 I refer to a 'cardinal ordering of appearance' as collections of particular views taken from the assemblage of masses and which combine naturally into a general perspective or appearance distinctly separate from other such 'collections'. These will be linked with singular and external areas serving further to establish them as distinct entities.

C2 These cardinal appearances acquire an independence from the assemblage of masses but priority (logically) is to be freshly reaffirmed of the assemblage.

C3 A cardinal appearance is one means of affirming objectivity of sight unique to one observer. In this construction it is crucial that both the objects of vision (form) and its uniqueness act (content) be preserved.

C4 Mental oppositions which are experienced between two cardinal appearances can be interpreted as autonomous constructions. Thus are built insights which further assert the legitimacy of one observer's point of view.

C5 A cardinality of appearances depends on the observer's will to create of one cardinal order an opposition, reflection, or reference to another such ordering.

C6 Query: why, if a cardinal ordering of appearance can be regarded as a determinant structure, is it that this does not result in a phenomenological proceeding?
Reply: a) because the cardinal ordering is known, consciously, as a form of ordering; b) it is confirmed through a contemplation of circumstances objective to it (relations of mass); c) it is judged with respect to another cardinal ordering which is itself referenced to an objective case.

D1 Construction in the assemblage of masses although following methods of a linear and metrical type is directly apprehended as concatenations of unique solids in one plane. This direct apprehension permits a full concentration on the separate entities and their groupings.

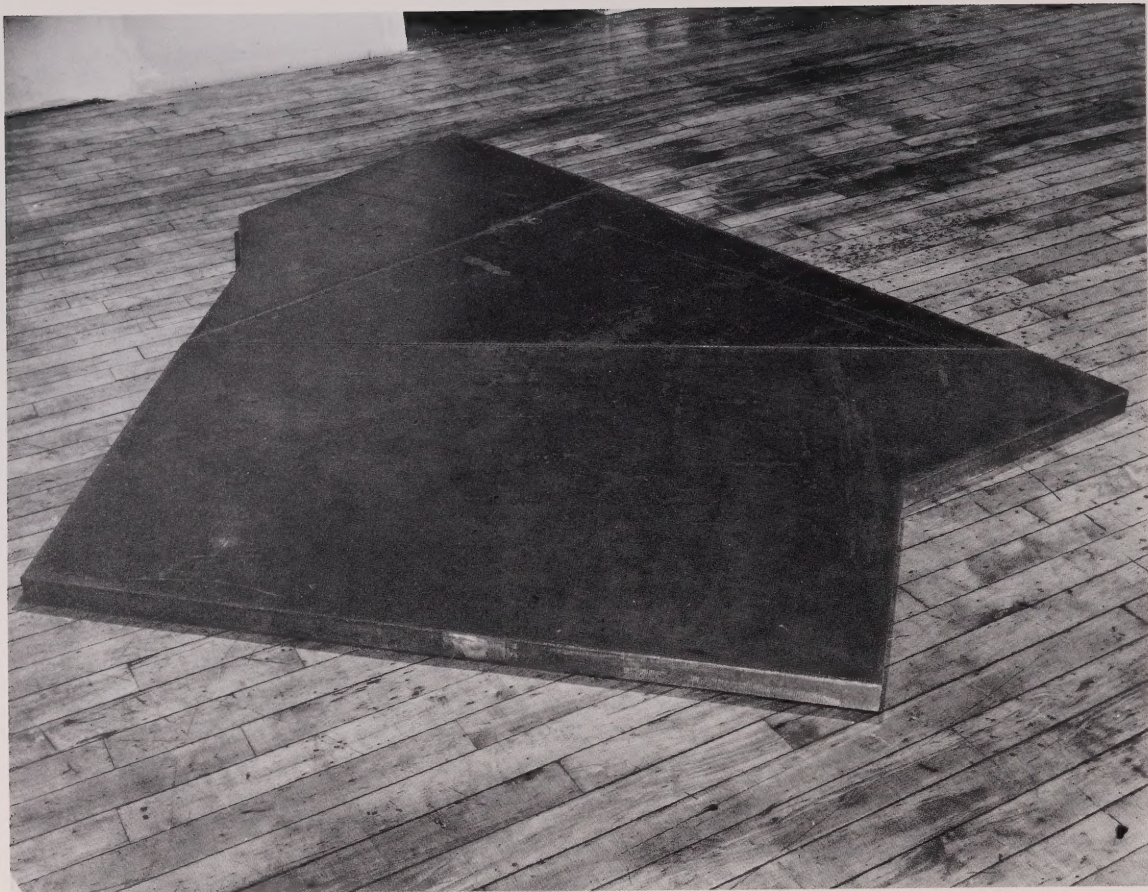
D2 The singularity of masses is the foundation of the horizontal construction.

D3 Under judgement, hierarchies of autonomous, coherent mass groups are maintained.

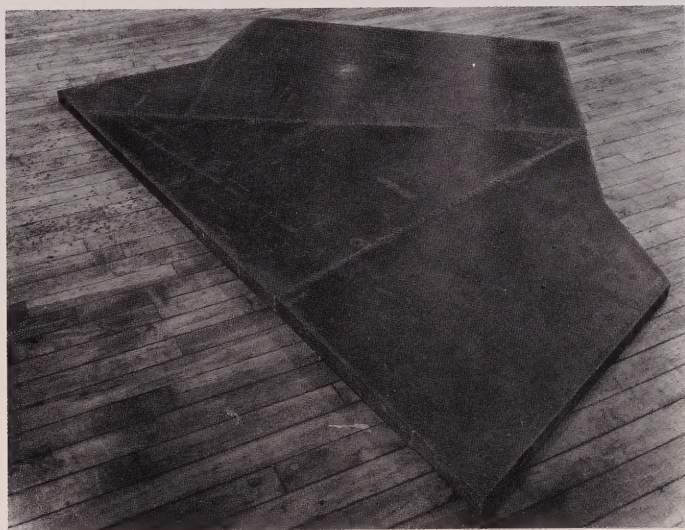
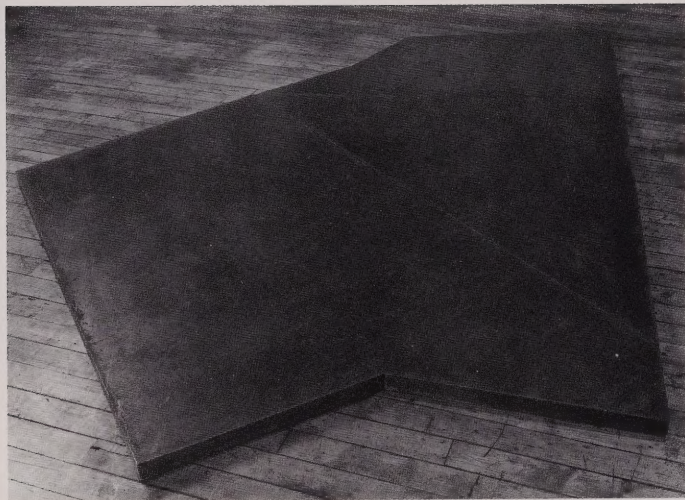
D4 A definite number of classes of hierarchy observable in the horizontal construction are distinguished, for example the metrical orderings as distinguished from the orderings of individual masses and their groups.

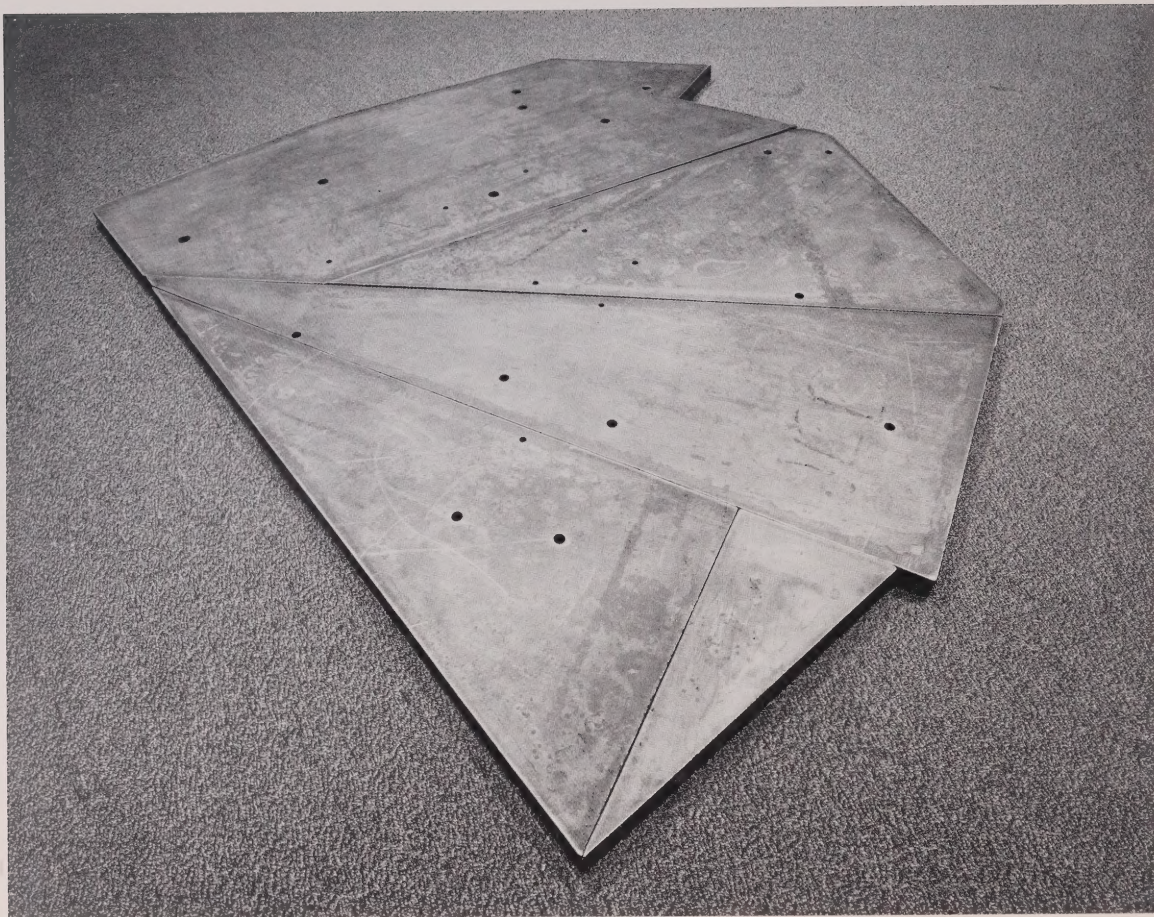
Comment on the vertical construction

E1 Any construction of a scale type is by its definition a complex situation in which a group of constructed possibilities under the form of perception and in the context of a referencing act, i.e. a special apprehension of the process of observation, are grasped externally, as enduring objects limited to one class. The root of such construction, the referencing act, must be formed in a perfect identity with its content. This assumes that: a) acts of observation are uniquely determined by their structure, b) external classes of objects endure in a larger context which is itself a concrete object, c) the construction of observable objects is at once the condition and result of the referencing act. The construction of scale is felt, then to be the most personal condition for observable art and at the same time a basis of verifiable judgement.

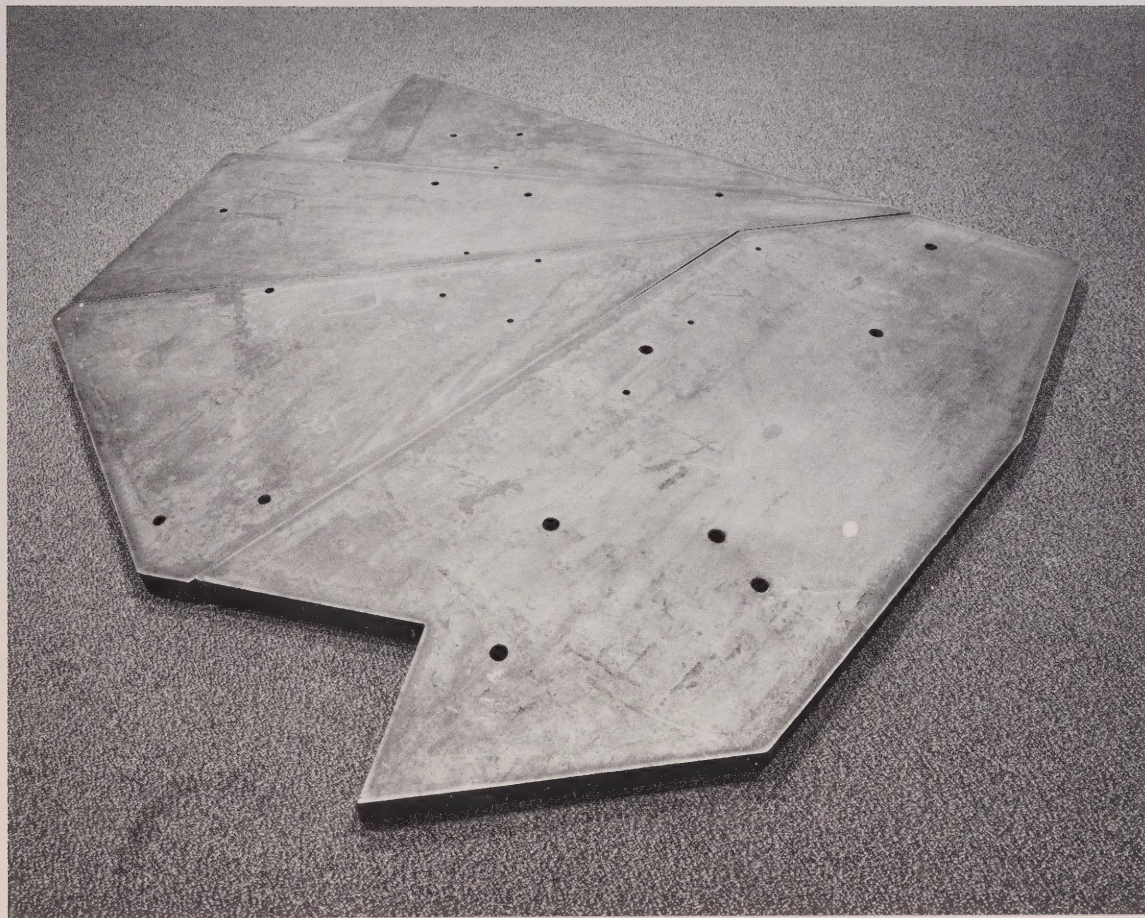


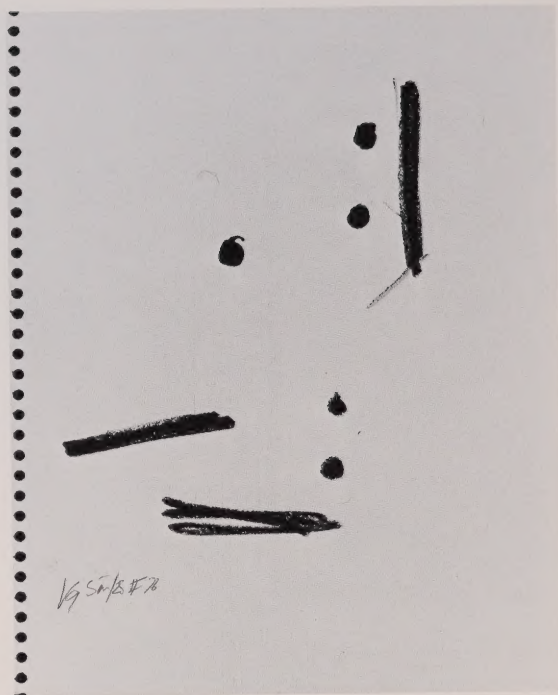
Metrical (Romanesque) Constructions in 3 Masses and 3 Scales, 1973 - 74; solid mild steel, 2' x 7' x 10'. Collection of the artist.



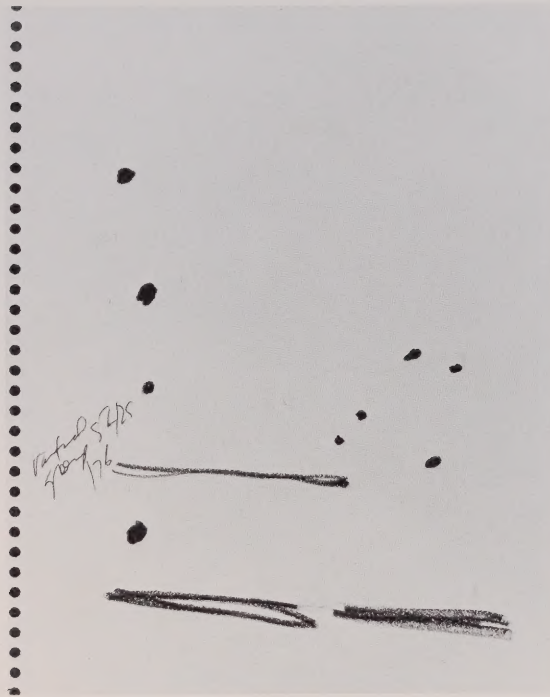
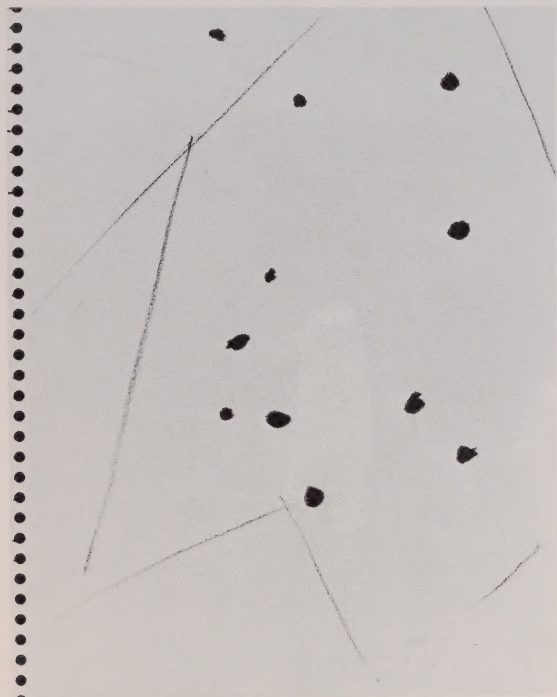


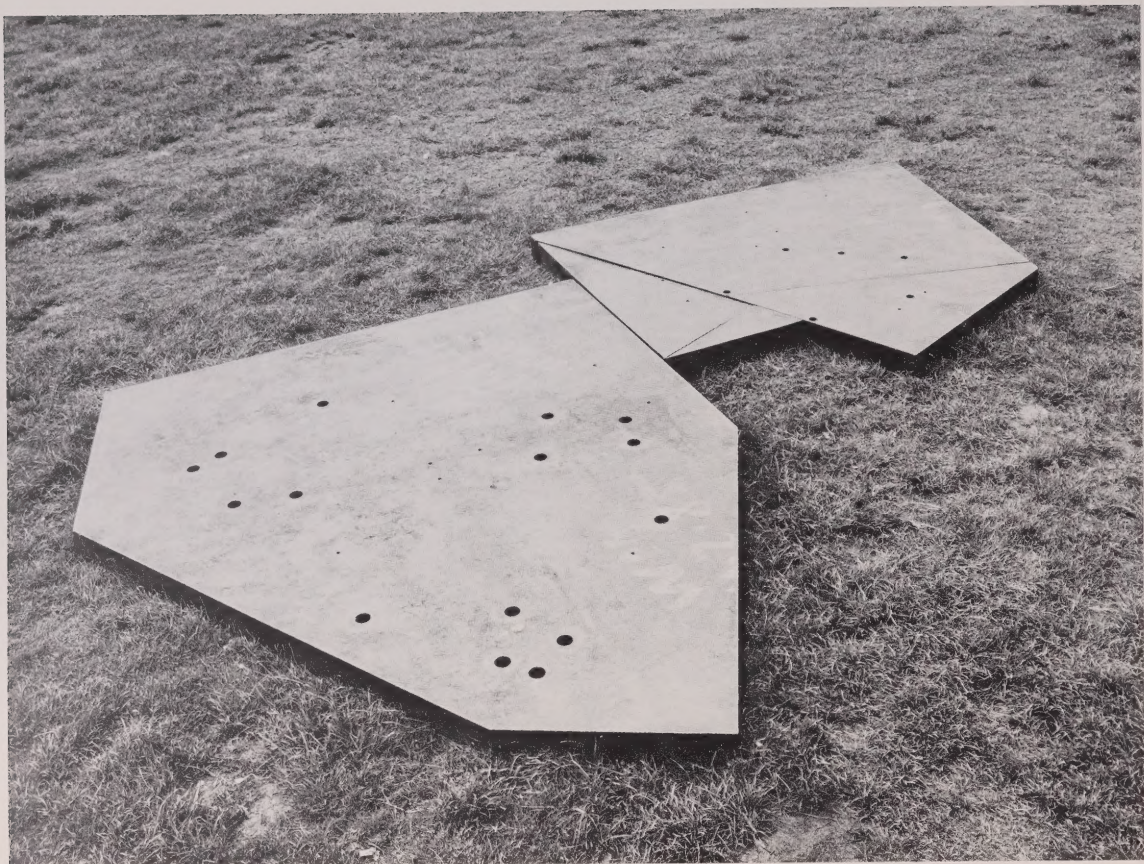
Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #2, 1975 - 76; solid mild steel, $2'' \times 6'8\frac{1}{2}'' \times 5'9''$.
The National Gallery of Canada.





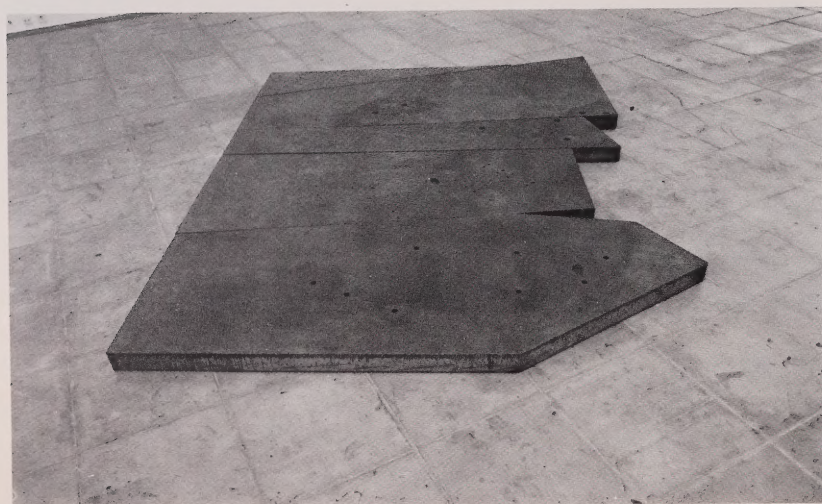
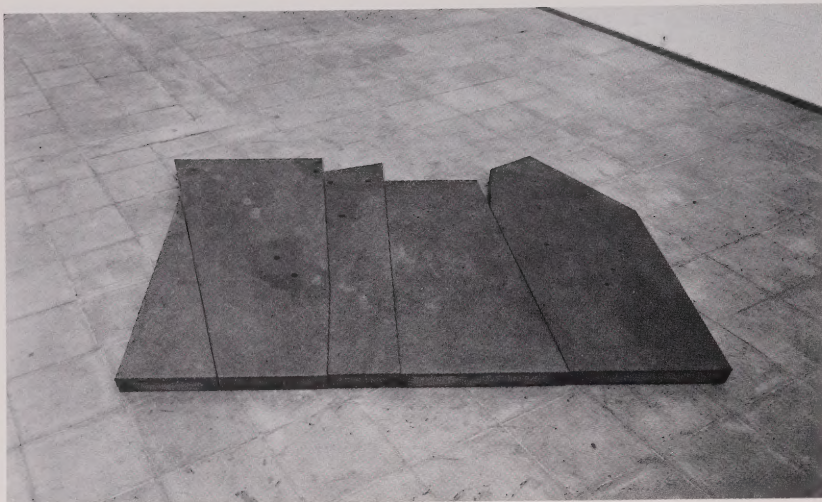
Sketches after Metrical (Romanesque) Constructions in 5
Masses and 2 Scales #2, 1976; charcoal on paper, each
10³/₄" x 8³/₈". Collection of the Carmen Lamanna Gallery.
Photos courtesy Carmen Lamanna Gallery



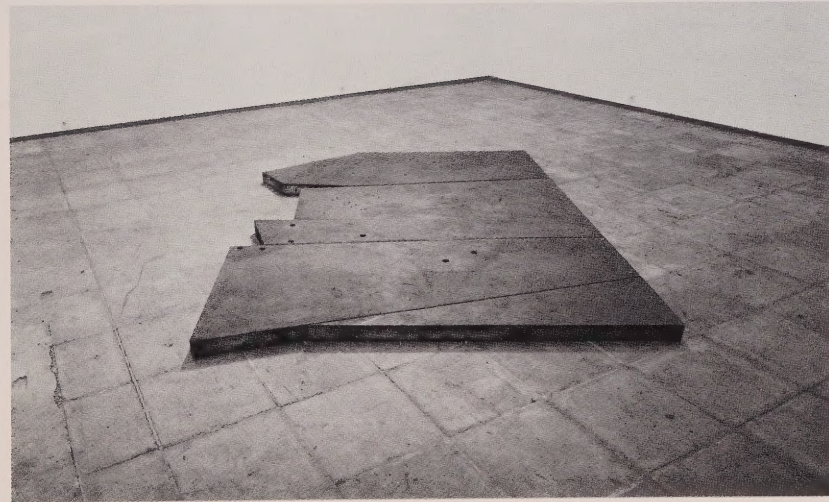
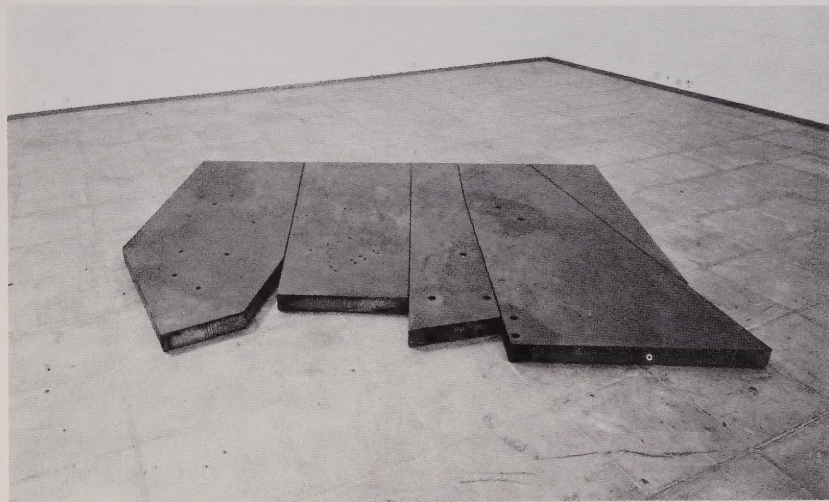


Metrical (Romanesque) Constructions in 5 Masses and 2 Scales #3, 1976; solid mild steel, $1\frac{15}{16}'' \times 12'2'' \times 6'5''$. First shown in Kassel, 1977. Galerie m, Bochum. Photos: Georg Nemec

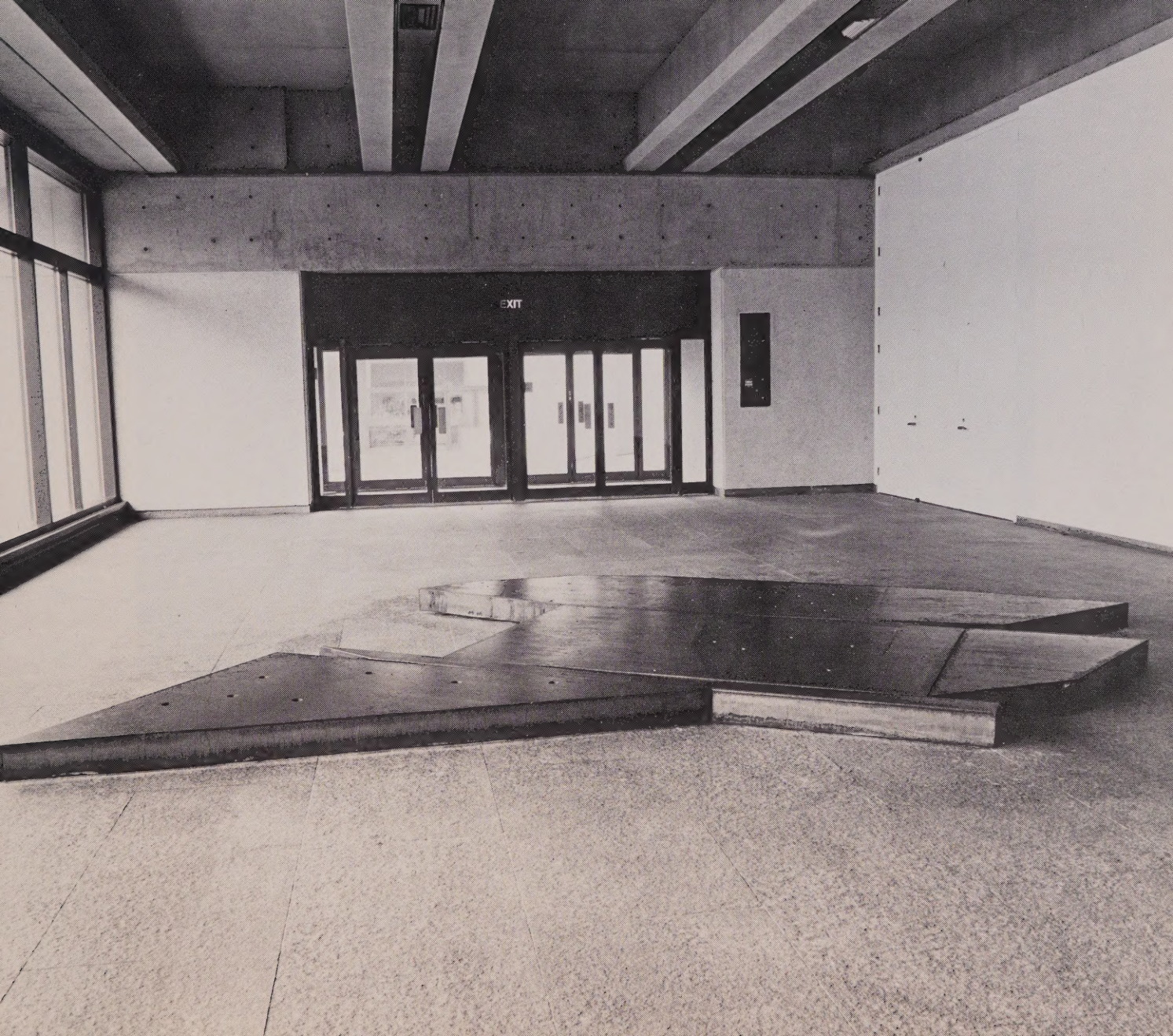




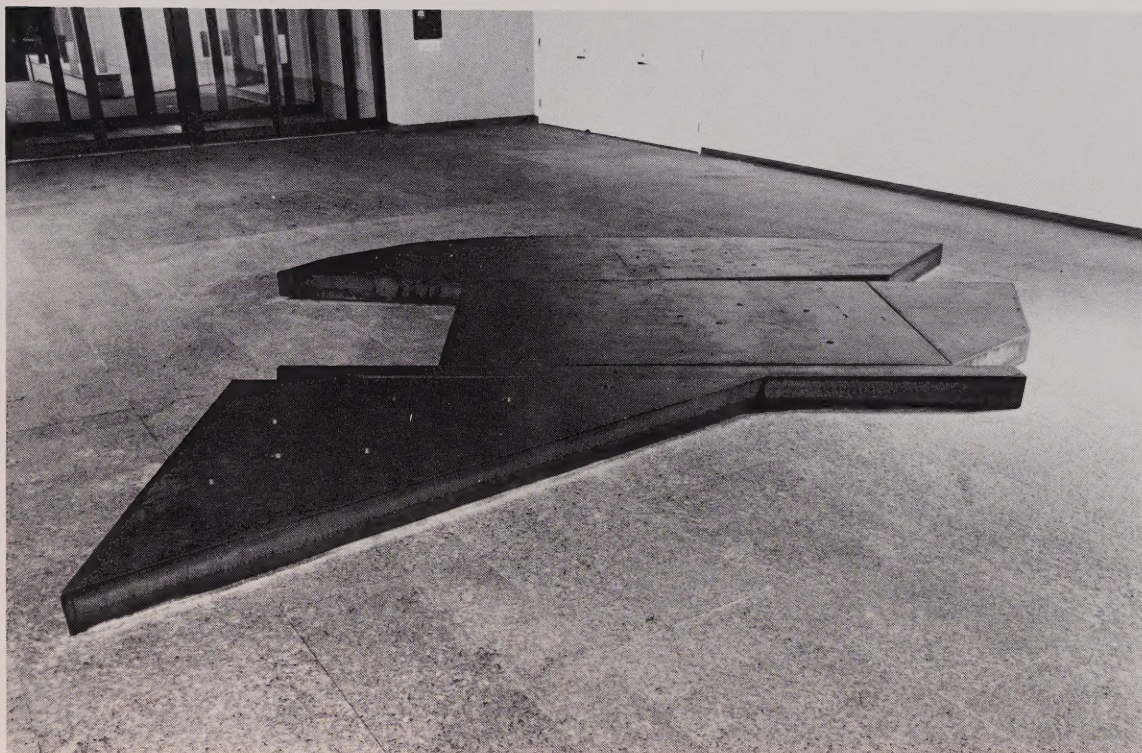
*Metrical (Romanesque)
Constructions in 5 Masses and
2 Scales #4, 1976; solid mild
steel, 4" x 12' x 8'. First
shown in Bochum, 1977.
Ruhr-Universität, Bochum.*

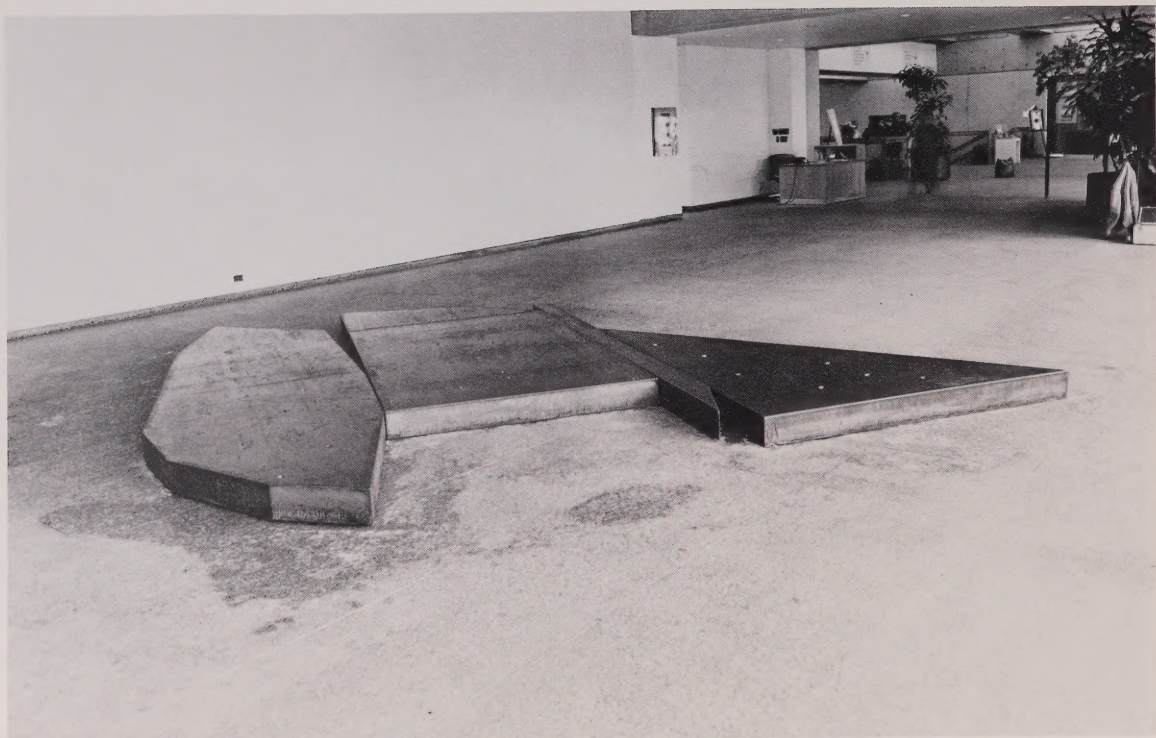


David Rabinowitch, **Metrical (Romanesque)**
Constructions in 5 Masses and 3 Scales #2, 1977 - 78;
solid mild steel, 6" \times 15' \times 15'. Carmen Lamanna
Gallery and the artist. Installation, Art Gallery of
Ontario, 1978

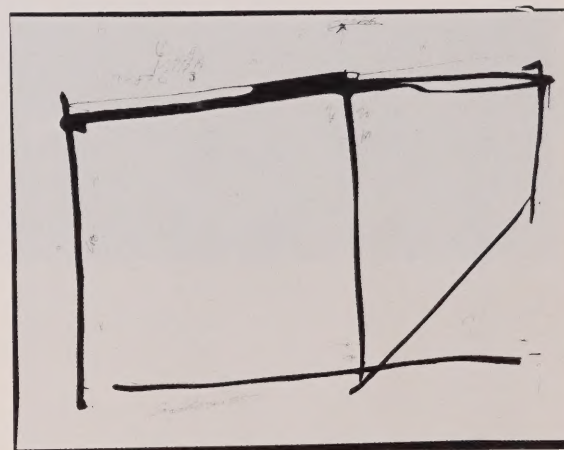
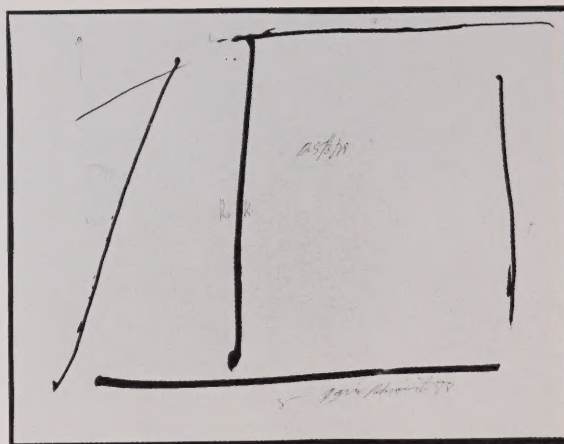
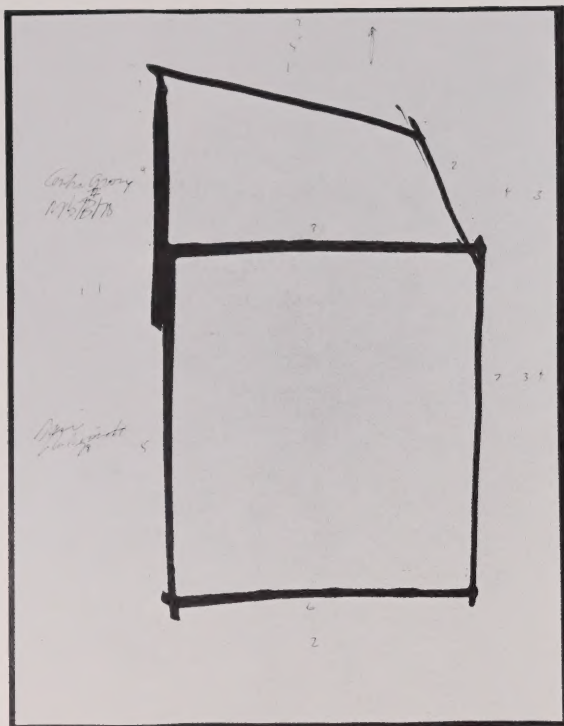












Sketches of two horizontal parts of *Metrical (Romanesque) Constructions in 5 Masses and 3 Scales #2*, 1978; ink on paper, each 8½" × 11". Collection of the Carmen Lamanna Gallery.

DAVID RABINOWITCH

Born Toronto, 1943

Has lived and worked in New York City since 1977

EDUCATION

University of Western Ontario

Taught at Yale University, New Haven 1974 - 5

Appointed Guggenheim Fellow 1974

New York State's Council of the Arts Award 1974

Victor M. Lynch-Staunton Award of the Canada Council 1977

ONE-ARTIST EXHIBITIONS

1968

Pollock Gallery, Toronto

1969

20/20 Gallery, London, Ontario

Carmen Lamanna, Toronto

1970

Carmen Lamanna, Toronto

1971

Carmen Lamanna, Toronto

Helman Gallery, St. Louis

1972

Rolf Ricke, Cologne

Carmen Lamanna, Toronto (drawings)

1973

Carmen Lamanna, Toronto

Rolf Ricke, Cologne

Bykert Gallery (uptown), New York City (sculpture)

Bykert Gallery (downtown), New York City (drawings)

1974

Greenberg Gallery, St. Louis

Galleria Forma, Genoa

Rolf Ricke, Cologne

Diane Stimpson, Vancouver

Carmen Lamanna, Toronto

Daniel Weinberg, San Francisco (drawings)

Daniel Weinberg, San Francisco (sculpture)



1975

Franco Toselli, Milan

Carmen Lamanna, Toronto (drawings)

Carmen Lamanna, Toronto (sculpture)

Texas Gallery, Houston (sculpture)

Texas Gallery, Houston (drawings)

Bykert Gallery, New York City (sculpture)

Bykert Gallery, New York City (drawings)

Daniel Weinberg, San Francisco

Galleria Forma, Genoa

Galerie Hetzler & Keller, Stuttgart (sculpture)

Galerie Hetzler & Keller, Stuttgart (drawings)

Carmen Lamanna, Toronto (drawings)

1976

Carmen Lamanna, Toronto (sculpture)

Instrumenti Nuovi, Brescia

The Clocktower, New York City

Wierbaden Museum, West Germany
Galerie Hetzler & Keller, Stuttgart

1977

Carmen Lamanna, Toronto (sculpture)
Anna-Marie Verna, Zurich
Galerie Hetzler & Keller, Stuttgart
Galerie m, Bochum

1978

Carmen Lamanna, Toronto (sculpture)
Carmen Lamanna, Toronto (drawings)
Texas Gallery, Houston
Hans Landes Museum, Krefeld
Richard Bellamy, New York City
Daniel Weinberg, San Francisco (sculpture)
Daniel Weinberg, San Francisco (drawings)
Galerie m, Bochum

GROUP EXHIBITIONS

1968

National Gallery of Canada, Ottawa
Art Gallery of Ontario, Toronto
University of Waterloo, Waterloo (with Royden Rabinowitch)

1969

York University, Downsview (with Royden Rabinowitch)
Carmen Lamanna, Toronto
Art Gallery of Ontario, Toronto
National Gallery of Canada, Ottawa
Canada Trust, organized by David Mirvish Gallery, Toronto

1970

Winters College, York University, Downsview -
organized by Carmen Lamanna Gallery, Toronto
3e Salon internationale de Galeries pilotes, Musée cantonal
des Beaux-Arts, Lausanne and Musée d'art moderne de la
Ville de Paris
A Summer Exhibition, Scarborough College, University of
Toronto
University of Western Ontario, London, Ontario
Rothman's Art Gallery, Stratford, Ontario
London Art Museum, London, Ontario (with Paterson Ewen &
Royden Rabinowitch)
20/20 Gallery, London, Ontario

1971

49th Parallels, John and Mable Ringling Museum, Sarasota
Museum of Contemporary Art, Chicago
Carmen Lamanna, Toronto (two-man)
New Media Art, Canadian National Exhibition, organized by
Art Gallery of Ontario, Toronto
Lajolla Museum of Contemporary Art, California

1972

Recent Vanguard Acquisitions, Art Gallery of Ontario,
Toronto
Carmen Lamanna, Toronto
Musée d'art moderne, Paris
Rolf Ricke, Cologne
Diversity - Canada East, Norman MacKenzie Art Gallery,
Regina and Edmonton Art Gallery, Edmonton

1973

Bykert Gallery, New York City
Carmen Lamanna, Toronto
Carmen Lamanna, Toronto (5-man)
Options & Alternatives, Yale University Art Museum,
New Haven
Helman Gallery, St. Louis

1974

Carmen Lamanna, Toronto
Carmen Lamanna, Toronto
London Public Library & Art Museum, London (Ontario)
Contemporary Ontario Art, Art Gallery of Ontario, Toronto
Carmen Lamanna, Toronto
Project 74, Kunsthalle, Cologne

1975

Leverkusen Museum, West Germany
Carmen Lamanna Gallery at Owens Art Gallery, Mt. Allison
University, Sackville, New Brunswick
Carmen Lamanna at the Canadian Cultural Centre, Canadian
Cultural Centre, Paris
Upfront 75, Toronto
Carmen Lamanna, Toronto
Bykert Gallery, New York City
Galerie Hetzler & Keller, Stuttgart

1976

McIntosh Art Gallery, University of Western Ontario, London, Ontario

Carmen Lamanna, Toronto

Carmen Lamanna, Toronto

Carmen Lamanna, Toronto

Kunstverein, Stuttgart

The Clocktower, New York City

Forum '76, Montreal Museum of Fine Arts, Montreal

Sculpture, Vancouver Art Gallery, Vancouver

Choice, Yale School of Art: A & A Gallery, New Haven

1977

Rooms, P.S. 1, New York City

Carmen Lamanna, Toronto

10th Paris Biennale, Paris

Documenta 6, Kassel

Skulptur ausstellung in Münster 1977: Landesmuseum, Münster

Richard Bellamy, New York City

P. S. 1 Group Exhibition, New York City

Recent Acquisitions, Museum of Modern Art, New York

Bruckner Festival, Linz

Bologna Art Fair, Bologna

War Resisters League exhibition, Heiner Frederick, New York
Basel Art Fair, Basel

SELECTED BIBLIOGRAPHY

Woodward, Ross. "Canada Trust Exhibition," *Artscanada*, XXV, 4, 122/123 (October - November 1968), 42.

Dault, Gary Michael. "David Rabinowitch," *Artscanada*, XXVI, 130/131 (April 1969), 42.

Lord, Barry. "David Rabinowitch," *Artscanada*, XXVI, 4, 134/135 (August 1969), 40.

Lord, Barry. "Energy/Object/Volume/Passion: The Sculpture of David Rabinowitch and Royden Rabinowitch," *Art International*, XV, 2 (February 1971), 32 - 26

Dault, Gary Michael. "David Rabinowitch," *Artscanada*, XXVIII, 4, 158/159 (August - September 1971), 64 - 6

Baker, Kenneth. "Toronto: Notes from an Exploratory Expedition," *Art in America*, 61, 2 (March - April 1973), 88 - 93

Baker, Kenneth. "David Rabinowitch," *Art in America*, 62, 2 (March - April 1974), 106 - 7

Dreiss, Joseph. "David Rabinowitch," *Arts Magazine*, 48, 6 (March 1974), 55

Gilbert-Rolfe, Jeremy. "Reviews," *Artforum*, 11, 6 (March 1974), 70

Rabinowitch, David. "Comments on the Elliptical Planes of Several Masses, and Scales," *The Carmen Lamanna Gallery at the Owens Art Gallery*, Sackville, 1975, n.p. Exhibition catalogue

Baker, Kenneth. "David Rabinowitch: The Claims of Experience," *Arts Magazine* 49, 5, (January 1975), 45 - 56

Kelpac, Walter. "David Rabinowitch," *Artscanada*, XXXII, 1, 196/97 (March 1975), 64

Rabinowitch, David. "Thoughts the Long Rotational Mass of 4 Scales," *Imp(ul)se*, IV, 3 (Fall 1975) 48 - 55

Lorber, Richard. "David Rabinowitch," *Arts Magazine*, 50, 5 (January 1976), 14

Rooms, P.S. 1, The Institute for Art and Urban Resources, 1976, 68 - 9. Exhibition catalogue

Lawson, Thomas. "David Rabinowitch," *Arts Magazine*, 51, 5 (January 1977), 20

Documenta 6, Kassel, 1977, I, 226 - 7. Exhibition catalogue. Text by Nancy D. Rosen

"Die Entwicklung der Abstrakten Skulptur in 20. Jahrhundert und die Autonome Skulptur der Gegenwart." *Skulptur Ausstellung in Münster 1977*, I, Landesmuseum, Münster, 1977. Exhibition catalogue

Monk, Philip. "David Rabinowitch: Recent Sculpture," *Parachute* (Autumn 1977) 22 - 24

Heinrich, Theodore Allen. "Sculpture for Hercules. Documenta 6," *Artscanada*, xxxiv, 3, 216/217 (October - November 1977), 1 - 15. Reply by David Rabinowitch and Carmen Lamanna, *Artscanada*, xxxv, 1, 218/219 (February - March 1978), 80

Richard Serra

Richard Serra: Interpreters are Philistines

(a tale of limitations, deformities, castrations and fame)

It so happened that a Czar desired to have his portrait commissioned. He maintained that the work to be done was not merely for his own personal benefit. He, a cultured Czar, realized that art not being detached from or independent of politics was a precise revolutionary weapon for possible cultural indoctrination.

The only minor problem was that this particular progressive politician happened to be deformed, that is, he was cross-eyed, club-footed and hunchbacked. Nevertheless a leading portrait painter was commissioned. The artist undertook the task, painting the Czar in a very straight-forward manner, so to speak, as it were. The Czar had his head chopped off.

A second painter was assigned the commission and, well aware of the fate of his friend, predecessor and colleague, depicted the Czar as a young courageous Cossack. The Czar being no fool looked to the deception and offed him.

Finally, a sculptor was hired and he thoroughly appraised the situation. Realizing what he was up against, he immediately decided to work within the traditional motif of an equestrian statue. Atop the base the horse, atop the horse, the Czar pulling back a bow and arrow at arms' length - one eye closed, the other squinted. The Czar leaned over the mane, both feet in the stirrups.

The work when completed was received by the Czar with respect and praise and the sculptor was rewarded with that which was commensurate with his creativity, namely wealth, prestige and fame.

This single event ushered in a new Russian art form - SOCIAL REALISM.

R. Serra
1978



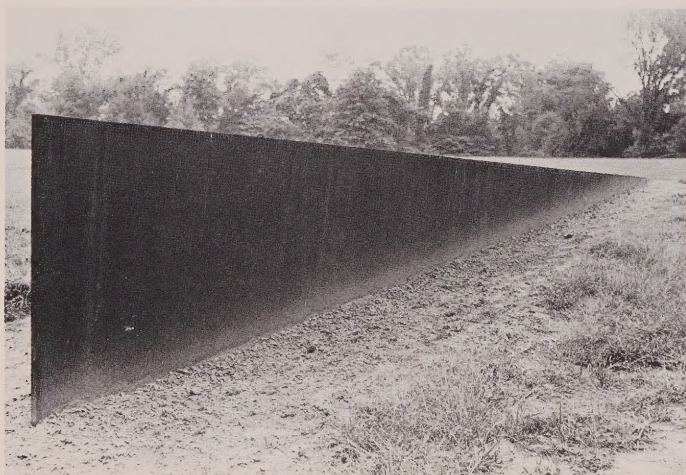
Richard Serra, *Splashing*, 1968; lead.
Indeterminate dimensions. Photo: Harry
Shunk



Richard Serra, *Casting*, 1969; lead, 4" ×
25' × 15' (destroyed). Photo: Peter
Moore



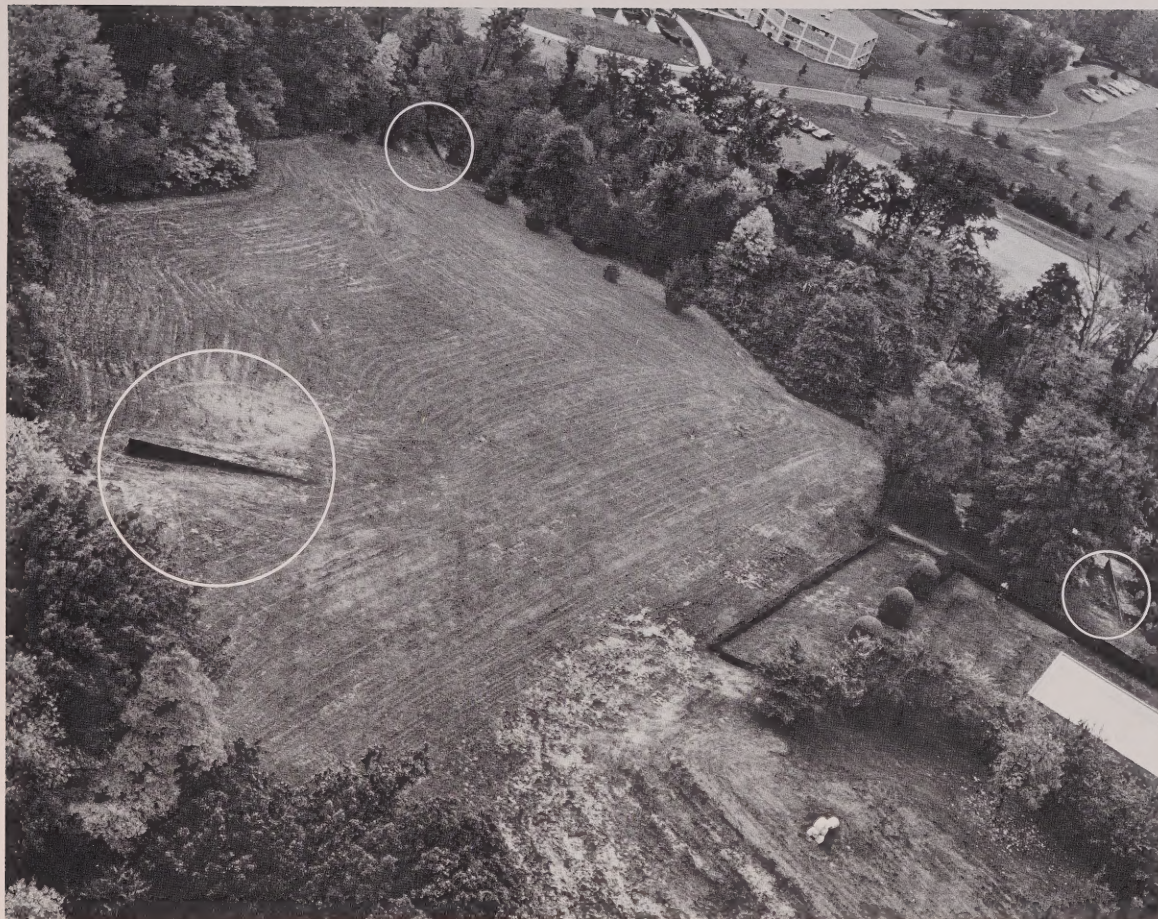
Richard Serra, *Cutting Device*
Base-Plate-Measure, 1969; wood, steel,
 lead, approximately 1' \times 17½' \times 12'.
 Collection Philip Johnson. Photo: Peter
 Moore



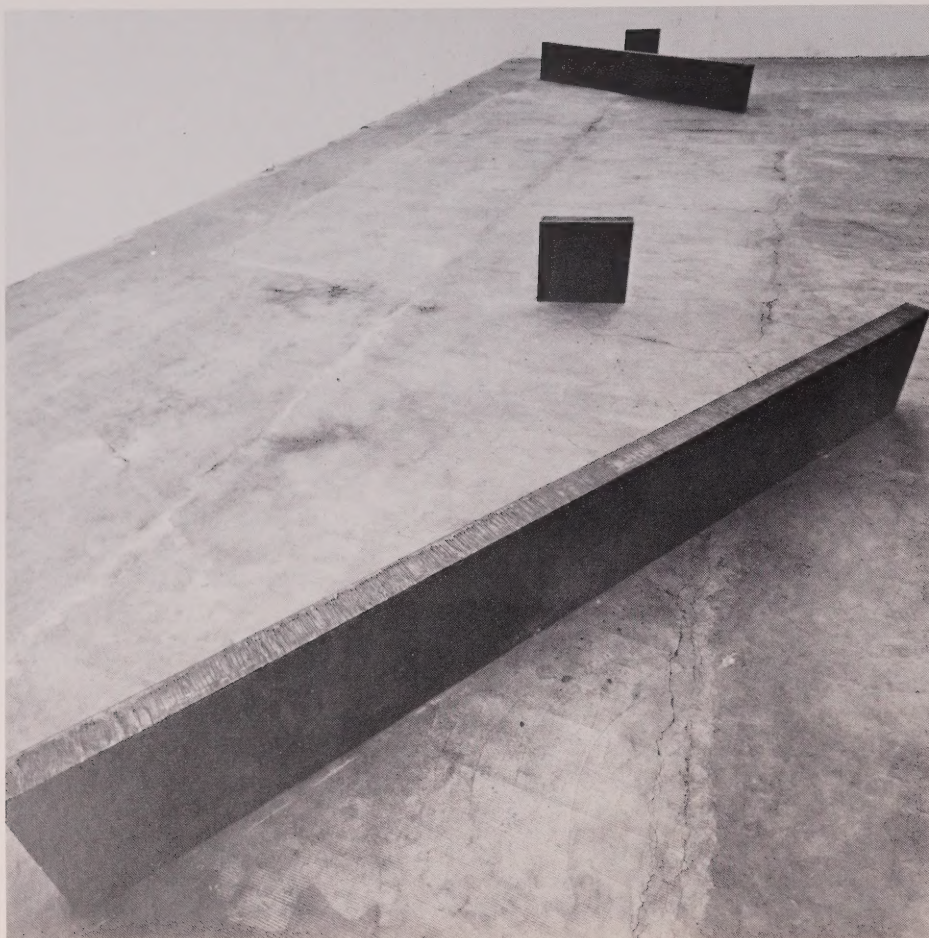
Richard Serra, *The Pulitzer Piece*,
 1970 - 71 (detail); Cor-ten steel plates 5'
 \times 47' \times 2". See p. 101.



Richard Serra, *To Encircle Base Plate Hexagram, Right Angles Inverted*, 1970; steel, 26' diameter, 8" x 1".
183rd St. and Webster, The Bronx, New York.
Collection Milton Fischman, Photo: Peter Moore



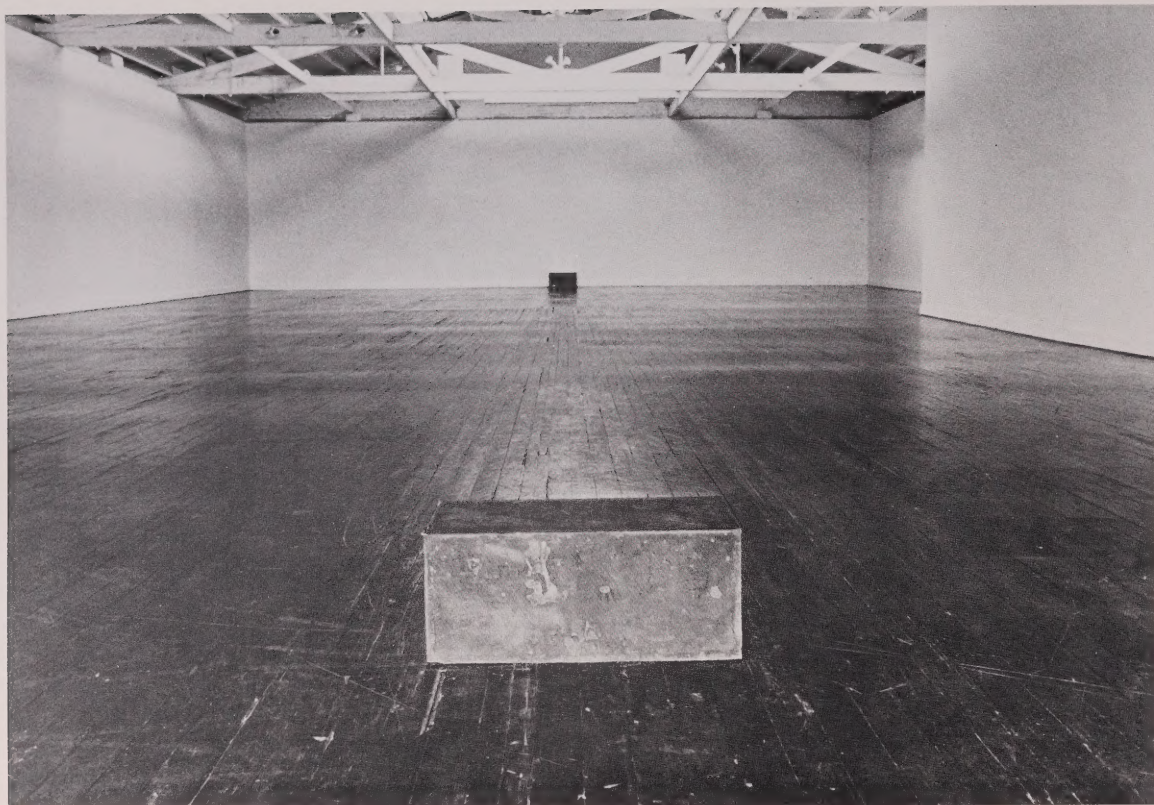
Richard Serra, *The Pulitzer Piece*, 1970 - 71; Cor-ten steel, 3 plates 5' x 47' x 2", 5' x 55' x 2", 5' x 60' x 2"; total area 450 square feet. Coll. Joseph Pulitzer, St. Louis, Missouri. Photo: Harry Shunk



Richard Serra, *Equal Parallel and Right Angle Elevations*, 1973; hot rolled steel, 2 pieces
14'9" \times 2' \times 5 $\frac{3}{16}$ ", 2 pieces 2'3" \times 2' \times 5 $\frac{3}{16}$ "



Richard Serra, *Spin Out (for Robert Smithson)*, 1973;
hot rolled steel; 3 plates, each 10' × 40' × 1½".
Collection Kröller-Müller Museum, Otterlo, The
Netherlands.



Richard Serra, *Unequal Elevations*, 1976; steel, one block $12'' \times 24'' \times 12''$, one block $10'' \times 24'' \times 12''$. Collection Dr. Giuseppe Panza. Photo courtesy Leo Castelli Gallery



Richard Serra, **3 = elevations**, 1978; three steel blocks,
10" × 12" × 24", 11" × 12" × 24", 12" × 12" × 24".
Installation, northeast corner lot, Phoebe and Huron
Streets, for the Art Gallery of Ontario, 1978







RICHARD SERRA

Born San Francisco, California, 1939
Moved to New York City, 1966

EDUCATION

Universities of California at Berkeley and Santa Barbara,
1957 - 61
Yale University, New Haven, 1961 - 64
Yale Travelling Fellowship, Paris, 1964 - 65
Fulbright grant, Italy, 1965 - 66

MAJOR WORK

1966 - 67

Series of works made of rubber and neon

1968 - 9

Series of works made of molten and cast lead (*Splashings* and *Castings*) including splashed lead pieces on the façade of the Stedelijk Museum, Amsterdam, for the exhibition *Square Pegs in Round Holes*, and on the façade of the Kunsthalle, Bern for the exhibition *When Attitudes Become Form*

1968 - 70

Series of works cut, sawed and torn into parts (*Cutting* and *Scatter Pieces*) including *Sawing Device: Base-Plate Measure* (twelve fir trees) in 1970 at the Pasadena Museum of Art, Pasadena, California

1968 - 71

Series of *Rolls*, *Props* and weighted leaning pieces made of lead, including a series of lead props exhibited at The Solomon R. Guggenheim Museum, New York in 1969

1968 - 77

Series of films and videotapes

1969

Skullcracker Stacking series on the grounds of the Kaiser Steel Corporation, Fontana, California, as part of the Art and Technology Program of the Los Angeles County Museum of Art

1969 - 77

Series of large interior steel pieces including *The 8 × 8's Davidson Piece* 1969 - 70, in the collection of the National Gallery of Canada, Ottawa



Strike, 1969 - 71, in the collection of Dr. Giuseppe Panza, Milan

Circuit, 1972, executed for *Documenta 5*, Kassel, West Germany

Twins, 1972

Delineator, 1974 - 76, exhibited at the Ace Gallery, Venice, California

Untitled, 1977, exhibited at the 1977 Biennial of American Art, the Whitney Museum of American Art, New York.

Span, 1977, exhibited at Galerie Templon, Paris

Series of large-scale exterior and landscape pieces including: *To Encircle Base Plate Hexagram, Right Angles Inverted*, 1970, 183rd Street, The Bronx, New York

The Pulitzer Piece, 1970 - 71, in the collection of Mr. and Mrs. Joseph Pulitzer, St. Louis

Shift, 1970 - 72, located in King City, Canada

Untitled (2-Plate Piece), 1971 - 77, in the collection of the Dallas Museum of Fine Arts
Spin-Out, 1972-73, in the collection of the Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
Five Elevations, 1972 - 74, in the collection of Mr. & Mrs. Morton J. Hornick, New City, New York
Sightpoint, 1971-75, in the collection of the Stedelijk Museum, Amsterdam
Terminal, 1976-77, exhibited at *Documenta 6*, Kassel, West Germany and in the collection of the city of Bochum, West Germany
Untitled, 1977, in the collection of the city of Münster, West Germany

ONE-ARTIST EXHIBITIONS

1966

Galleria La Salita, Rome

1968

Galerie Ricke, Cologne

1969

Galerie Lambert, Milan

1970

Leo Castelli, New York

Joseph Helman Gallery, St. Louis

Galerie Ricke, Cologne

Ace Gallery, Los Angeles

University of California, San Diego

Pasadena Art Museum, Pasadena, California

1972

Ace Gallery, Los Angeles

1973

Galerie Ricke, Cologne

Castelli Graphics, New York

1974

Ace Gallery, Los Angeles

The School of Visual Arts, New York

Leo Castelli, New York

1975

Portland Center for the Visual Arts, Portland, Oregon

Galerie de Gestlo, Hamburg (lithographs)

Skowhegan Award for Sculpture

1976

Ace Gallery, Venice, California

Ace Gallery, Los Angeles

1977

Galerie Daniel Templon, Paris

Galerie m, Bochum, West Germany

Stedelijk Museum, Amsterdam (drawings)

WRITINGS BY RICHARD SERRA

Statement in: Corinne Robins, "The Circle in Orbit," *Art in America*, 56, 6 (November - December 1968), 66
"Play it again, Sam," *Arts Magazine*, 44, 4 (February 1970), 24 - 27
Talus, 47-page exhibition (David Antin), *Studio International*, 180, 924 (July - August 1970), 4.
"On Frame, on Color-Aid," *Artforum*, 10, 1 (September 1971), 64
"Paul Revere" (with Joan Jonas). *Artforum*, 10, 1 (September 1971), 65 - 67
"Shift." Edited by Rosalind Krauss, *Arts Magazine*, 47, 6 (April 1973), 68 - 71.
"Richard Serra, Spin Out '72 - '73 for Bob Smithson." Talking to Liza Béar, *Avalanche*, 8 (Summer-Fall 1973), 14 - 15.
"Richard Serra & Robert Ball . . . Prisoner's Dilemma." Interview with Liza Béar, *Avalanche*, 9 (May - June 1974), 26 - 28.
"Television Delivers People," *Art-Rite*, 7 (Autumn 1974), 5
"Richard Serra: Sight Point '71 - '75/Delineator '74 - '76." Interview with Liza Béar, *Art in America*, 64, 3 (May - June 1976), 82 - 86.

SELECTED BIBLIOGRAPHY

Nine Young Artists: Theodoron Awards, The Solomon R. Guggenheim Museum, 1969. Exhibition catalogue. Text by Diane Waldman
Pincus-Witten, Robert. "Richard Serra: Slow Information," *Artforum*, 8, 1 (September 1969), 34 - 39
Richard Serra. Pasadena Art Museum, Pasadena, California, 1970. Exhibition catalogue
Leider, Philip. "New York: Richard Serra, Castelli Warehouse," *Artforum*, 8, 6 (February 1970), 69 - 70
Baker, Elizabeth C. "Critic's Choice: Serra," *Art News*, 68, 10 (February 1970), 26 - 27
Plagens, Peter. "Los Angeles, Richard Serra, Pasadena Art Museum," *Artforum*, 8, 8 (April 1970), 86
Plagens, Peter. "Los Angeles, Richard Serra Films, Ace Gallery," *Artforum*, 9, 1 (September 1970) 81
A Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967 - 71, Los Angeles Museum of Fine Art, Los Angeles 1971, 298 - 304. Texts by the artist and Gail R. Scott
Guggenheim International Exhibition 1971, The Solomon R. Guggenheim Museum, New York City, 1971. Exhibition catalogue. Text by Diane Waldman
Amaya, Mario. "Toronto: Serra's Visit and After," *Art in America*, 59, 3 (May - June 1971), 122 - 123
Documenta 5, Kassel, 1972. Exhibition catalogue
Pincus-Witten, Robert. "Richard Serra, Group Show, Lo Giudice Gallery, New York City," *Artforum*, 10, 5 (January 1972), 80 - 81; (correction by Serra, Letters, *Artforum*, 10, 7 [March 1972], 6)

- Krauss, Rosalind. "Richard Serra: Sculpture Redrawn," *Artforum*, 10, 9 (May 1972), 38 - 43
- Ratcliff, Carter. "Adversary Spaces," *Artforum*, 11, 2 (October 1972), 40
- Müller, Grégoire and Gianfranco Gorgoni. *The New Avant-Garde: Issues for the Art of the Seventies*, New York City, 1972
- Baker, Kenneth. "Shift," *Studio International*, 186, 959 (October 1973), 155
- Lippard, Lucy., ed. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, New York, 1973
- Krauss, Rosalind. "Sense and Sensibility, Reflection on Post '60s Sculpture," *Artforum*, 12, 3 (November 1973), 43 - 53
- Baker, Kenneth. "Toronto: Notes from an Exploratory Expedition," *Art in America*, 61, 2 (March - April 1973), 91 - 92
- Kuspit, Donald B. "Richard's Serra's City Piece," *Arts Magazine*, 49, 5 (January 1975), 48 - 51
- 200 Years of American Sculpture*, The Whitney Museum of American Art, New York City, 1976. Exhibition catalogue. Texts by Barbara Haskell and Marcia Tucker
- Marmer, Nancy. "Los Angeles, Richard Serra, Ace Gallery, Venice," *Artforum*, 14, 10 (Summer 1976), 74
- Documenta 6*, Kassel 1977, vol. 1, 2 and 3. Exhibition catalogue. Text by Manfred Schneckenburger, I, 238, 239
- "Die Entwicklung der abstrakten Skulptur im 20. Jahrhundert und die autonome Skulptur der Gegenwart," *Skulptur Ausstellung in Münster, 1977*. II Landesmuseum, Münster. Exhibition catalogue
- Richard Serra Drawings 1971 - 1977*. Stedelijk Museum, Amsterdam, 1977. Exhibition catalogue. Interview with Serra by Lizzie Borden

George Trakas

George Trakas: Background and Forethought

There are innate feelings and concepts about nature that stem from my rural background where ore was mined and logs were milled and made into building materials such as those within the urban core. When I focus on a façade of stone or on exposed fragments of lumber or steel I can recall the pungent and sonorous rhythms of their transformative routes from the wilderness through the mills to their present animate and urban state.

I have chosen to build work in what I consider to be two extremes: one self-consciously within a confined static room that excludes all exterior conditions of light and climate, and another in a slightly large exterior fenced-in yard adjacent to the building where the seasons and natural growths course at will.

George Trakas, **Extruded Routes**, 1978. Installation, Art Gallery of Ontario sculpture garden, 1978.

Steel, wood, concrete, 164' × 96' × 24': steel house frame (angle iron and reinforcing rod) 14' × 21' × 14', concrete foundation 22'6" × 22'6", connecting stair 24' long, 21' deep, 9'6" high, steel bridge 96' (I beam and channel), timber bridge 31'6" (rough spruce 10" × 10" and 4" × 10"), wood trestle 96' (rough spruce 2" × 4" and 2" × 10")

To approach the work one steps from the sidewalk through a partially opened gate and is immediately confronted with a steel frame made of angle iron defining the essential shape of a house, with a condensed king post truss made of steel connecting the two peaks of the front and rear façades. The elevation of the truss runs through the outer branches of a small tree that is peripheral to the plan of the frame and centred on the lateral axis, so that a relation is made between the open web network of steel and the growth of twigs. The alignment of both results in the foliage of the tree making a shadow in the interior of the frame which creates the sheltered sense of being inside. On the ground directly beneath the centre of the span is a corner of masonry resembling a foundation. It extends at a right angle in one direction out through the rear frame, and in the other, out the side to the edge of a slope where it is connected to a concrete staircase of 19 steps terminating at the base of a huge white stucco wall along which runs a steel bridge. The steel bridge's horizontal supports are connected to the building and coincide with the vertical seams that separate the white stucco sections, so that the bridge has the character of being a functional extension of the building's foundation. The other extension of masonry terminates perpendicular to two rough spruce beams which rest on three square posts and run for 29' toward a wood

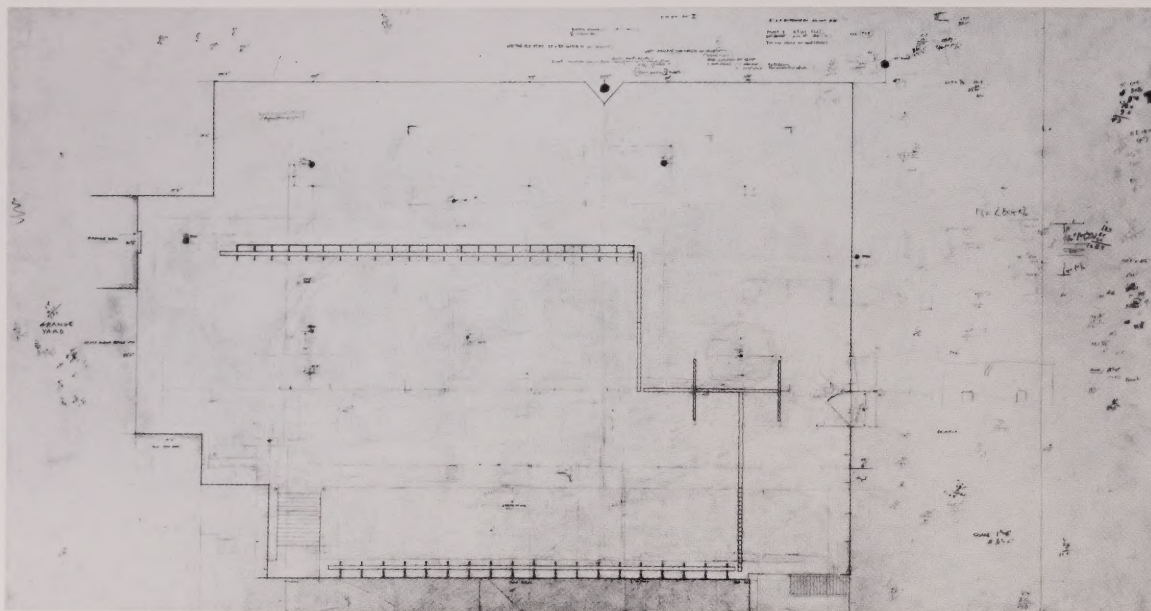
trestle. Each beam has wane, or a rounded edge with bark, as evidence of its material origin in a tree. The alternate square edges face, on the first beam, the square edge of concrete and, on the second, the sharp end of the trestle, so that in walking them one's body weight shifts from an emphasis toward the right, to a leaning toward the left, i.e. in the direction one turns to step up to the trestle. The beam bridge axis, aligned between two large trees on either side of a steel fence, points to a large stand of chestnut trees in the distance. At a right angle to it the trestle points and is perpendicular to and centred on the west façade of The Grange, close to which are two large trees that cast prominent shade throughout the area.

In both routes there are periods of precariousness where the body exercises caution, prompting tension dictated by the specific structure. These areas of tension ease with the decrease in elevation. The ends of the routes are in stability but of contrasting character, one being on high ground and shaded by trees close to an old brick façade and the other in the depths of a slope below street level at the base of the massive exterior of the modern building, where light is accentuated by the white wall and open sky.

As well as being structurally parallel to each other, the joints and horizontal supports of both routes propose another order of interconnection. The wood trestle originating in the earth beside a large tree suggests a root extension of that tree above ground, whereas the steel bridge, which runs below ground level, relates to steel's origin as a vein of ore below the earth's surface.

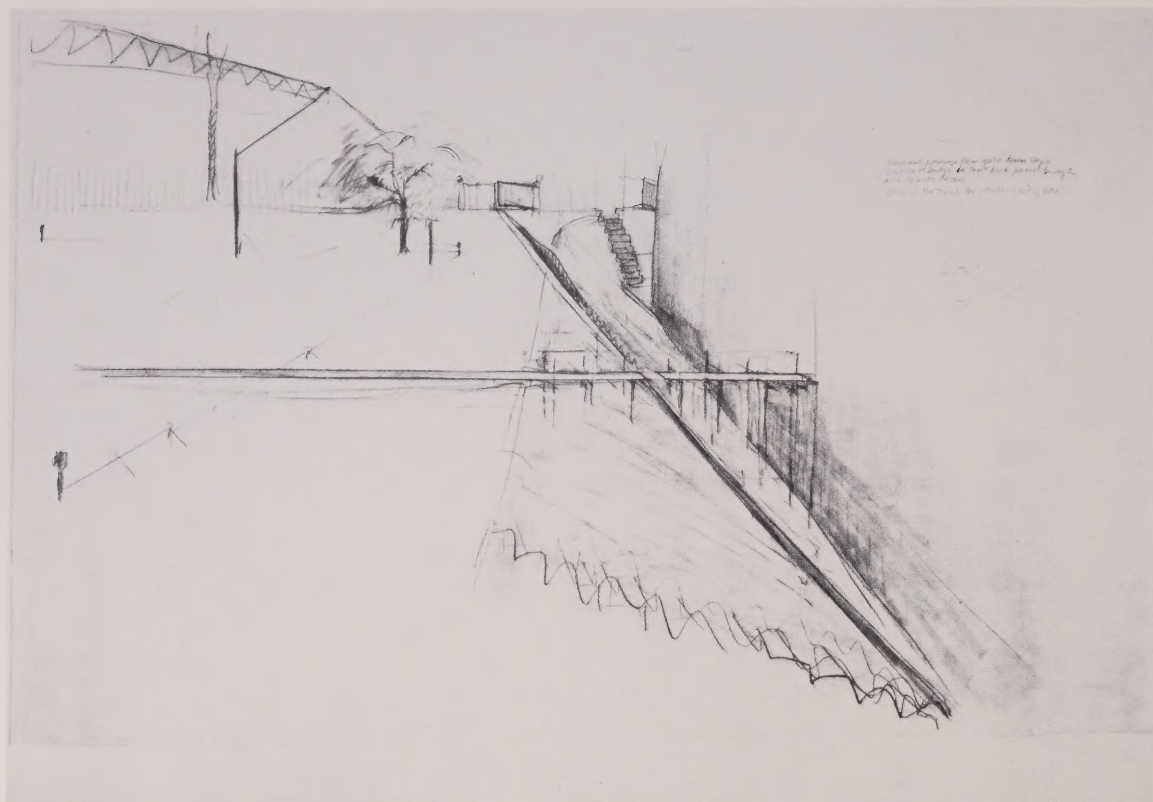
I have chosen to align the axes of all parts of the work with the architectural and urban grid in order to establish a physical counterpoint to the conceptual whole.





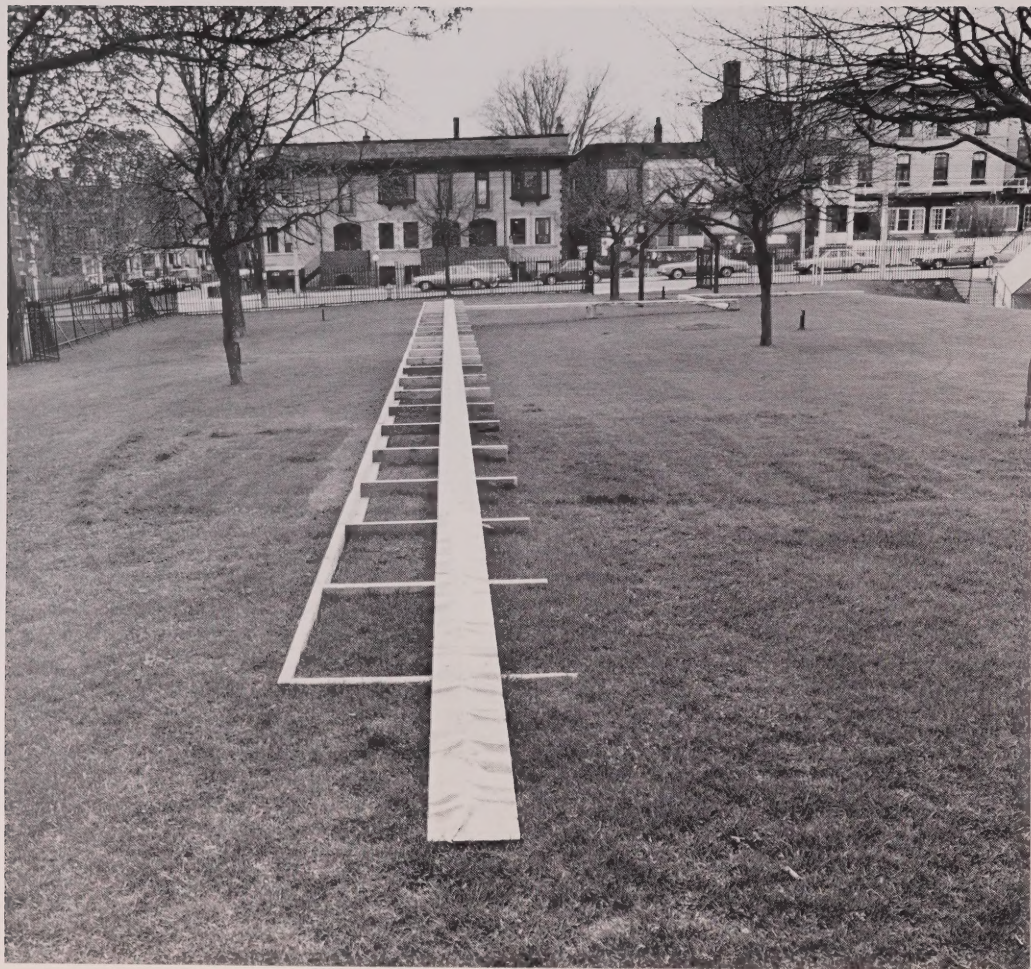
George Trakas, plan for *Extruded Routes*; installation, Art Gallery of Ontario sculpture garden, 1978





George Trakas, preparatory sketch for *Extruded Routes*





George Trakas, **Transfer Station**, 1978; spruce, fir, cedar, steel; space c. 20' × 90' × 60'. Installation, Sam and Ayala Zacks Wing, South Gallery, Art Gallery of Ontario, 1978

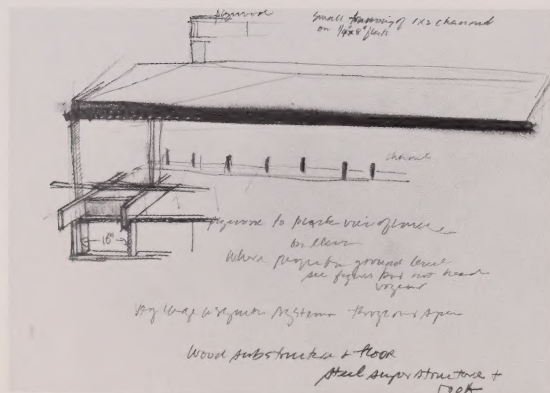
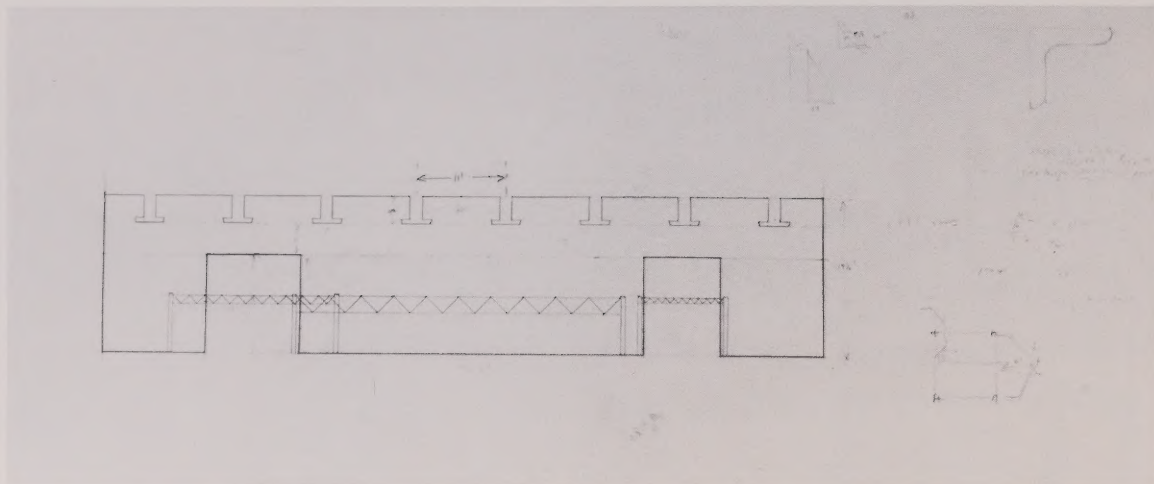
My choice of building work both within the gallery and outside allows the experiencing of natural materials in two extremes as they relate to each other and to the surrounding conditions from which they take their form in conjunction with the body. The large room has an atmosphere of silence and self-sufficient stasis where materials and sculptural structures are looked at as separate from the building and are sensed as temporary insertions.

Eight concrete beams on the ceiling of the room dominate the space and define its structure. The scale and material surfaces of the room are opposed because the room's size reflects a factory space while the linen walls and the carpeted floor are typical of a museum. The coincidence of both these factors, in contrast to the exterior conditions surrounding the outdoor work, creates extremes for experiencing. I have made work in steel and wood that in an elementary way reflects the room's scale and its ceiling structure. The concepts implied in the positioning of the two materials either as natural extensions outside or in terms of their transfer into a static room, and their mimicking of the room for the sake of connecting the body with both materials and the room, constitute the scope of the work.

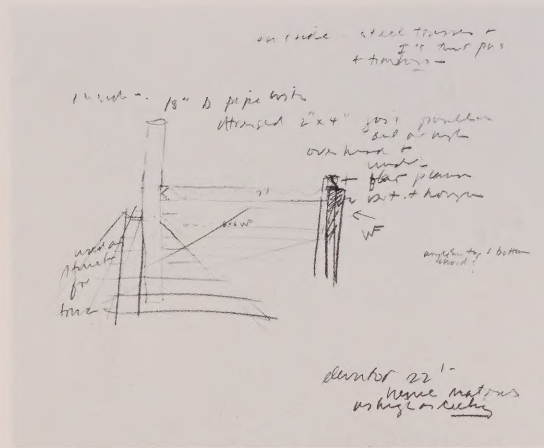
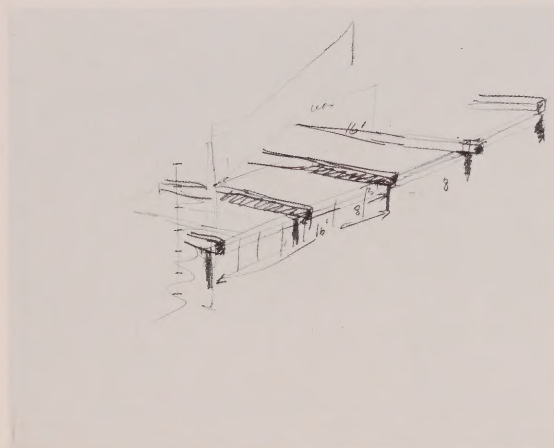
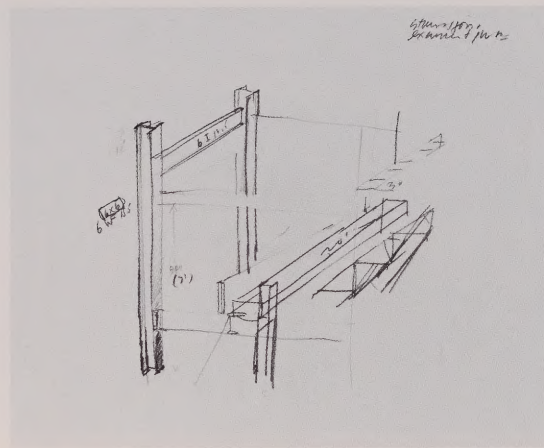
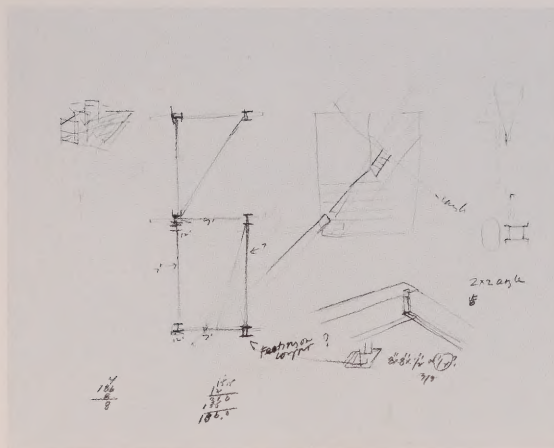
I have located the ceiling elements at head level so that while one is thinking about the work one must also be cautious about where one moves one's head to avoid touching the steel trusses. There is therefore a transfer of focus, from looking and thinking about the work to thinking about one's movement with respect to one's head. This alternation of mind as part of the body and body as part of the mind is an enforced condition that maintains the essential dynamic of being cerebral and physical at the same time.

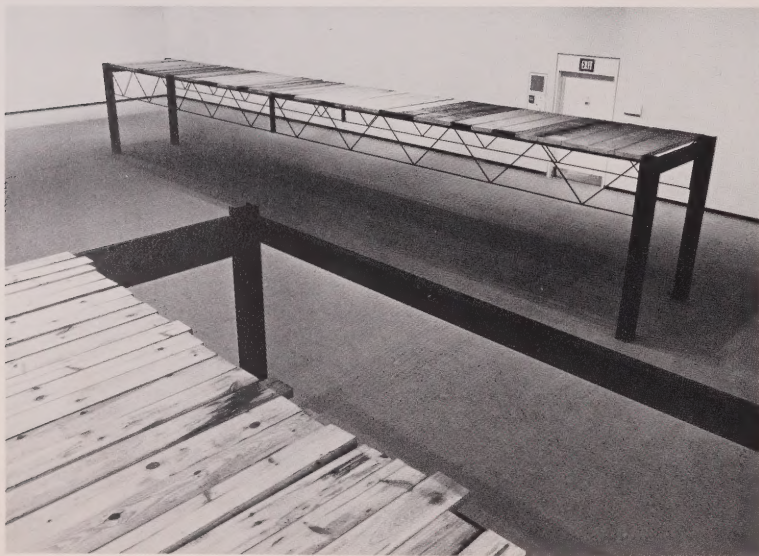
(Four wood staircases, equivalent in scale to the concrete stairway of *Extruded Routes* and leading to the top of the three structures, were added subsequent to the installation photographs.)

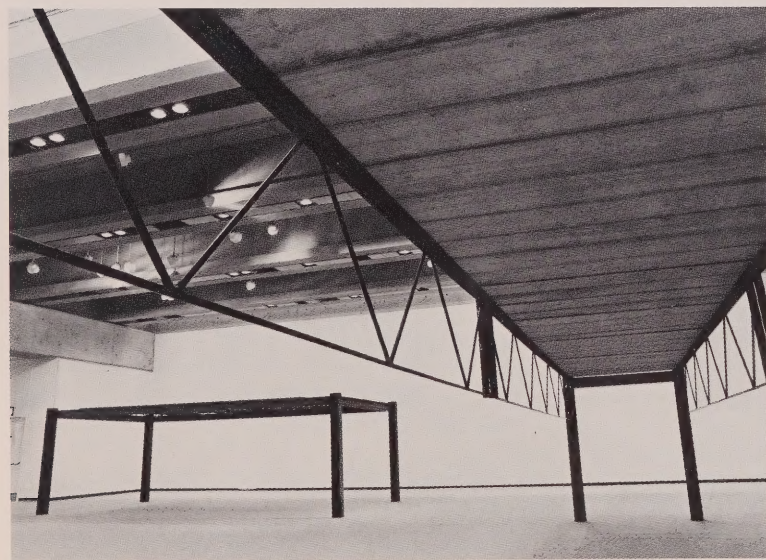
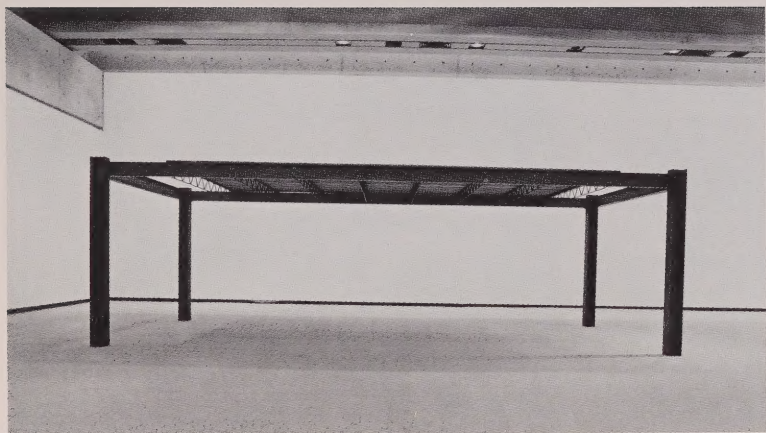




George Trakas, plan and sketches for *Transfer Station*; Art Gallery of Ontario, 1978







GEORGE TRAKAS

Born Quebec, Canada 1944
Moved to New York City 1963

EDUCATION

Sir George Williams University, Montreal, 1962 - 3
The New School for Social Research, New York City, New York, 1963 - 4
Brooklyn Museum Art School, Brooklyn, New York 1964 - 67
Hunter College, New York City, New York 1964 - 67
Art Students League, New York City, New York 1967
New York University Institute of Fine Arts, New York City, New York 1967
New York University, New York City, New York, B.S. degree 1967 - 69

ONE-ARTIST EXHIBITIONS

1973
Rees Library, University of Rochester, Rochester, New York
1975
Graduate Center, City University of New York, New York City, New York
1976
Vassar College Art Gallery, Poughkeepsie, New York
1977
Philadelphia College of Art, Philadelphia, Pennsylvania
(*Columnar Pass*)

GROUP EXHIBITIONS

1970
112 Greene Street, New York City, New York
1971
112 Greene Street, New York City, New York
Projects: Pier 18, The Museum of Modern Art, New York City, New York
Sculpture Pier, Brooklyn Bridge Festival, Brooklyn, New York
Ten Young Artists: The Theodoron Awards, The Solomon R. Guggenheim Museum, New York City, New York. Travelled to: Hopkins Art Center, Dartmouth College, Hanover, New Hampshire; Contemporary Arts Center, Cincinnati, Ohio; Art



Gallery, University of Alabama, Birmingham, Alabama; LaJolla Museum of Contemporary Art, LaJolla, California; Vancouver Art Gallery, Vancouver, British Columbia

1972

12 Statements: Beyond the 60s, Detroit Institute of Art, Detroit, Michigan (*Passage*)

1973

1973 Biennial, Whitney Museum of American Art, New York City, New York

1974

Within the Decade, The Solomon R. Guggenheim Museum, New York City, New York

Discussions: Works/Words, The Clocktower, New York City, New York

1975

Recent American Art. The Solomon Guggenheim Museum, New York City, New York (*Shack*)

Projects in Nature: Eleven Environmental Works, Merriewold West, Far Hills, New Jersey (*Union Station*)

1976

Artpark, Lewiston, New York (*River Rock Union*)

Public Spaces, Parrish Museum, Southampton, New York

Private Notations: Artists' Sketchbooks, Philadelphia College of Art, Philadelphia, Pennsylvania

Sculpture Sited, Nassau County Museum, Rosalyn, New York (*Transit Junction*)

1977

Documenta 6, Kassel, Germany (*Union Pass*)

Center City Installation, Dayton, Ohio, (*Rock Pine Pass*)

Scale and Environment: 10 Sculptors, Walker Art Center, Minneapolis, Minnesota (*Route Point*)

SELECTED BIBLIOGRAPHY

Schjeldahl, Peter, "Sculpture Found in a Rag Factory," *The New York Times*, Sunday, November 1, 1970

Shirey, David L., "Downtown Scene: Destructive Threat," *The New York Times*, January 23, 1971

Sharp, Willoughby, "112 Greene Street," *Avalanche*, 2 (Winter 1971), 12 - 15

Ten Young Artists: Theodoron Awards, The Solomon R. Guggenheim Museum, New York, 1971. Exhibition catalogue.

Trakas, George, "Outcrops," *Avalanche* (Fall 1971), 52 - 61

Schjeldahl, Peter, "And Now a 'Teddy' for the Artist" *The New York Times*, Sunday, October 17, 1971

12 Statements: Beyond the 60s, Detroit Institute of Art, Detroit, Michigan, 1972. Exhibition catalogue

Lowndes, Joan, "Sculptures upstage paintings," *Vancouver Sun*, November 14, 1972

Pincus-Witten, Robert, "Reviews" *Artforum*, XIII, 10, (Summer 1975), 67

Stimson, Paul, "Review of exhibitions," *Art in America*, 63, 5 (September - October 1975), 94

Projects in Nature: Eleven Environmental Works, Merriewold West, Far Hills, New Jersey, 1975. Exhibition catalogue. Texts by Nancy Rosen and Edward Fry

Smith, Roberta, "Reviews," *Artforum*, XIV, 4 (December 1975), 68 - 9

Sheffield, Margaret, "New York," *Studio International*, 190, 978 (November - December 1975), 233 - 235

Crary, Jonathan, "Projects in Nature," *Arts Magazine*, 50, 4 (December 1975), 233 - 235

Linker, Kate, "George Trakas and the Syntax of Space," *Arts Magazine*, 50, 5 (January 1976), 92 - 4

Artpark: The Visual Arts Program, 1976, 192 - 5. Exhibition catalogue. ed. Sharon Edelman (Statement by Trakas on *Rock River Union*).

Baracks, Barbara, "Artpark: The New Esthetic Playground," *Artforum*, XV, 3 (November 1976), 28 - 333

Private Notations: Artists' Sketchbooks II, Philadelphia College of Art, 1976. Exhibition catalogue.

Perlberg, Deborah, "Reviews: Nassau County Museum," *Artforum*, XV, 5 (January 1977), 67 - 8

Lippard, Lucy, "Reviews: Rosalyn L.I.," *Art in America*, 65, 2 (March - April 1977), 120

Howett, Catherine, "New Directions in Environmental Art" *Landscape Architecture*, 67, 1 (January 1977), 38 - 46

Rosen, Nancy, "A Sense of Place (5 American Artists)" *Studio International*, 193, 986 (March/April 1977)

Busch, Mary, "George Trakas, Environmental Sculptor," *Vassar Quarterly*, LXXII, 2 (Winter 1977), 38 - 41

"George Trakas: Columnar Pass," Philadelphia College of Art, 1977. Exhibition catalogue. Text by Janet Kardon

Kuspit, Donald B., "Reviews: Philadelphia," *Art in America*, 65, 5 (September - October 1977), 121 - 3

Feaver, William, "The Password Is 'Media' at This Year's Documenta," *The New York Times*, July 3, 1977

Thomas Karin, and Gerdde Vries, *DuMont's Künstler Lexikon, von 1945*, Dumont Buchverlag Koln, 1977.

Documenta 6, Kassel, Germany, 1977. Exhibition catalogue. Text by George Trakas

Shapiro, David, "A View of Kassel," *Artforum*, XVI, 1
(September 1977)

Heinrich, Allen Theodore, "Sculpture for Hercules:
Documenta 6," *Artscanada*, XXXIV, 3 Issue No. 216/217
(October - November 1977), 1-15

Balkind, Alvin, "Three Vistas and a Detour (In Expectation of
Rising Anxieties)," *Vanguard* (the Vancouver Art Gallery), 6, 7
(October 1977), 9

Scale and Environment, Walker Art Center, Minneapolis,
Minnesota, 1977. Exhibition catalogue. Introduction by
Martin Friedman, essay on G. Trakas by Laurence Shopmaker

Hegeman, William R., "Reviews: Minneapolis: Sculpture to
walk through," *Artnews*, 77, 1 (January 1978), 115 - 117

Pontbriand, Chantal, "Documenta 6," *Parachute*, 8 (Autumn
1977), 15

